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VOL. LXX.—NO. 9.

NEW YORK, WEDNESDAY, MARCH 3, 1915.

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CHICAGO APOLLO CLUB PRESENTS TWO NOVELTIES.

"The Veil," by Cowen, Sung for the First Time in America—Schmitt's "47th Psalm" Also Presented by Noted Choral Body—"The Messiah" Performed by Orpheus Choral Society—Concerts and Recitals of the Week—Notes.

Chicago, Ill., February 27, 1915.

The Apollo Musical Club under the direction of its conductor, Harrison M. Wild, presented, last Monday evening, February 22, at Orchestra Hall, for the first time in America, Cowen's "The Veil," and for the first time in the West the "Forty-seventh Psalm," by Schmitt. A good sized audience was present and showed appreciation by long and vociferous applause not only after the solo work, but after each and every choral selection. "The Veil" is rather a lugubrious oratorio. The music follows especially well the text and necessarily the melodies were written for the purpose of depression, and in this they excel. From the above remark it must not be taken that Cowen's music is not appealing to the ear. On the contrary, many pages are filled with charm and originality. The Apollos again covered themselves with glory by their faultless interpretation of the work, and to Harrison M. Wild, as ever, goes first honors for the homogeneously good ensemble of the evening and for his superb reading of the score, in which he was ably assisted not only by his chorus and soloists, but also by the Chicago Symphony Orchestra.

Frances Ingram, contralto, made the hit of the evening. Her singing of the Mother role created nothing short of a sensation. Her gorgeous organ gave full pathos to the song of the mother who mourns the loss of her two little children. This song as delivered by Miss Ingram was tragic and dramatic in the extreme, and at its conclusion the audience broke forth into salvos of applause, echoed by the chorus, which joined with the audience in giving the young contralto a reception seldom witnessed in Chicago. Miss Ingram's success presaged well for many more appearances in our midst; in one night she made herself one of the most popular singers who has ever graced our classical stage.

Leonora Allen, soprano, gave of her best and showed a marked improvement since last season. Her voice has taken on volume and she read her part with good understanding. Miss Allen's vocal equipment and charming personality were potent factors in making her appearance one of the real pleasures of the night and she, too, scored heavily with her hearers. Andrea Sarto, in the bass role, had more opportunities than his colleagues, the part being the longest and best written of any. He sang his solos exceptionally well and disclosed an organ large in volume, sweet in quality and especially well guided. Mr. Sarto's interpretation shows him to be a well versed oratorio singer, and he did his part toward making the presentation of "The Veil" an epoch making event in the life of the Apollo Club. Warren Procter, tenor, was less convincing. This young singer has been well favored by nature, yet his voice is limited in the upper register, and though A flat is the highest note written for the tenor by Cowen in his oratorio, even at this moderate high point Mr. Procter's voice already showed its limitation; in order to reach that region he was compelled to force his tones disagreeably. For the rest Mr. Procter has a voice of sweet and mellow quality, which has been especially well trained. His reading of the part was all that could be desired and expected. In the sextet Hazel Huntley and Grant Kimbell assisted the solo quartet. Edgar Nelson, as ever, presided at the organ.

The Schmitt "Forty-seventh Psalm," which was first presented in this country in Boston, won the favor of the public here. It was gloriously sung by the chorus and soloists and disclosed the Alsatian composer as one of the best of the new French school of modern composers. Before concluding this review a word of praise is in order for Carl D. Kinsey, the astute manager of the Apollo

Club, who for more than one reason was associated in the success of the evening.

OLGA SAMAROFF'S PIANO RECITAL.

At the Illinois Theatre on Sunday afternoon, February 21, Olga Samaroff gave a piano recital, under the direction of F. Wight Neumann. Her program included the organ fugue in G minor by Bach-Samaroff, Graun's gigue, Beethoven's bagatelle in E flat, Padre Martini's giga, Beethoven's "Turkish March" from "Ruins of Athens" (arranged by Rubinstein), MacDowell's "Sonata Eroica," Ernest Schelling's theme and variations, Chopin's nocturne in D flat major and waltz, D flat major, Chopin-Liszt's Polish song ("Bacchanale"), "En Bateau" by Camille Zeckwer, and the "Ride of the Valkyries" by Wagner-Hutcheson.

Due at other concerts, only the last three numbers were heard by the writer. In those selections Mme. Samaroff displayed her pianistic ability to the best advantage. The beauty of her tone, the delicacy of her touch, the romantic and poetic readings and her virility were the different essentials which she called to her aid to make her performance uncommonly enjoyable. She scored a huge success, and at the conclusion of her program was recalled many times, until finally she responded with an encore, which was most warmly received by the audience.

It may be added that Mme. Samaroff was in her best vein musically and looked extremely well in the setting of a scene from "Sari," which now is being presented at the Illinois Theatre.

BAUER-CASALS JOINT RECITAL.

The same afternoon at Orchestra Hall Wessels & Voegeli presented Harold Bauer, pianist, and Pablo Casals, cellist, in joint recital. It is a well known fact that Messrs. Bauer and Casals have appeared in joint recital, not only in this country, but in Europe as well; yet it is also a fact that their ensemble work leaves something to be desired. Mr. Casals' tone appears somewhat too small to blend with Mr. Bauer's, who, however, uses as much discretion as possible in his playing. Of the Beethoven sonata in A major the allegro molto and adagio cantabile and allegro vivace were the numbers upon which the above criticism is based, as that was the only part of the program heard by this reviewer. Mr. Bauer played the Schumann "Carneval." The balance of the program consisted of the Bach suite in C major for cello alone and the Brahms sonata in F major. Wessels & Voegeli announce another recital in Orchestra Hall by Bauer and Casals for Sunday afternoon, March 14.

MARIE YAHN FOR MILWAUKEE.

Following her big success with the Symphony Orchestra in Milwaukee, Marie Yahn, the contralto, has been engaged for the Verdi "Requiem" performance by the Musical Society of that locality on April 5.

MACBURNAY SERIES OF SONG RECITALS.

On Monday evening, March 1, Grace Brune Marcusson, soprano, and John Rankl, bass-baritone, will give the next program of the series which Thomas N. MacBurney is presenting at the Hamilton Park this season. These recitals have been received warmly and the professional students who have appeared in them have reflected great credit upon themselves and the studio they represent. Besides duets by Mozart, Haydn, Mendelssohn, Strangé, Von Fielitz, Chaminade, Finden, Eggers, Lehmann and Marnicott, Mrs. Marcusson will sing an aria from "La Reina de

Saba," and Mr. Rankl will sing the Loewe "Erk König." Mr. and Mrs. Herbert M. Bailey, who gave the Hamilton Park program on February 15, will leave the first of March for a concert trip through the Middle West.

BOYS' RECITAL AT MARY WOOD CHASE SCHOOL.

A boys' recital was presented by the Mary Wood Chase School of Musical Arts at the Caxton Club Rooms on Saturday afternoon, February 27. Some twenty boys furnished the program and showed the result of good and serious training. Preceding the program Miss Chase continued her lecture on musical architecture.

ALLEN SPENCER RECITAL.

Allen Spencer gave his annual piano recital at the Fine Arts Theatre last Sunday afternoon, February 21, before a large and enthusiastic audience. Mr. Spencer, who is a master in program making, again built up a program which had much to recommend it to the musical fraternity. It contained several novelties from the pen of Chicago composers and numbers seldom heard in recital here. The reviewer should have made his appearance at the Fine Arts Theatre when the last part of the program was being rendered and when the compositions of John Alden Carpenter and those of Arthur Olaf Andersen were being introduced, but the first part of the program was sufficient to show that the novelties were especially well played by Mr. Spencer.

The program opened with a good reading of the Rameau courante, "The Three Hands," in which he demonstrated the dexterity of his left hand and gave ample proof of his great technic in this tricky number. The Beethoven sonata, op. 90, was superbly played; likewise the Mendelssohn scherzo was read with that artistic finish, beauty of tone and accuracy always to be expected from this very gifted musician.

The balance of the program contained the Brahms rhapsody, intermezzo and rhapsodie; Chopin's berceuse, op. 57, etude, op. 25, No. 2, and etude, op. 10, No. 12; John Alden Carpenter's impromptu and "Polonaise Americaine" (manuscript); Arthur Olaf Andersen's "Four Fragments," in B minor, E flat minor, C major and A flat minor (manuscript); Norman O'Neill's toccata study, op. 24, No. 3; Debussy's "Minstrels," the "Cathedral in Gloom" and the "Dance of Puck," and Liszt's etude in D flat major.

BACH-MENDELSSOHN CONCERT.

The Bach Choral Society will give a Bach-Mendelssohn concert with a chorus of 100 voices, assisted by George Hamlin, tenor; Mabel Corlew-Smith, soprano; Helen Bright Bengel, contralto; Edith Ayers McCullough, mezzo-soprano, and the Chicago Symphony Orchestra. The program will be made up of selections from Bach's "Passion, according to St. John"; "Bide With Us," by Bach, and selections from "Seht, was die Liebe tut," also by Bach, and the Mendelssohn "Hymn of Praise." The affair will take place at Orchestra Hall on Tuesday evening, March 2.

HENRIOT LEVY IN DEMAND.

Henriot Levy has played several engagements out of town of late in South Dakota and Minnesota, winning everywhere great success. The program consisted of Beethoven's sonata, op. 101, and the Chopin sonata, op. 35, the Godowsky arrangement of several French compositions and the "Mephisto." Mr. Levy has been reengaged in nearly every city visited on his present tour, and this should attest the pleasure he gives to audiences as well as to the management under which he appears. Mr. Levy has been kept busy this season not only with his out of town dates, but he also has presented several programs in Chicago besides teaching an especially large class at the American Conservatory of Music.

CONCERT BY ORPHEUS CHORAL SOCIETY.

Last Tuesday evening at the Central Y. M. C. A. Hall the Orpheus Choral Society (sixty voices) presented "The Messiah," under the direction of William D. Johnson. The chorus was assisted by members of the Chicago Symphony Orchestra and Martha Anderson, pianist, and the following soloists: Louise Krause, soprano; Esther Muenster-

mann, contralto; M. J. Brines, tenor, and Gustav Berndt, bass.

MARSHALL FIELD & CO. CHORAL SOCIETY.

The Marshall Field & Co. Choral Society will render "Hiawatha's Wedding Feast," by S. Coleridge-Taylor, and "The Crusaders," by Niels W. Gade, at their concert, to be given April 15 at Orchestra Hall. The following soloists have been engaged: James Goddard, baritone; John B. Miller, tenor, and Permelia Newby Gale, contralto. Mr. Goddard was formerly employed with Marshall Field & Co. and was a member of the society. He is now a grand opera singer, having sung at the Royal Grand Opera, London; Imperial Grand Opera, Vienna, and with Caruso before the royalty of England and Austria.

STURKOW RYDER GIVES THIRD CLASSICAL AFTERNOON.

Theodora Sturkow Ryder gave the third of the five Classical Afternoons, Saturday, February 20, in her studios. The program consisted of compositions by Handel, Schubert, Schumann, Beethoven, Sinding and Gade. Mme. Sturkow Ryder played the Schumann sonata, in C major, for violin and piano, with Jessie de Vore, and an interesting feature on the program was the romance for trio written by Mme. Sturkow Ryder, in which Mr. Blattner played the cello.

HERMAN DEVRIES KEEPS STUDENTS BUSY.

Herman Devries is rehearsing with his opera classes the following operas, which will be presented in April in a downtown theatre: The first act of "Cavalleria Rusticana," by Mascagni; the second act of Ambroise Thomas "Mignon," second act of Gounod's "Romeo and Juliet," fourth and fifth acts of Gounod's "Faust." The students who will appear in these productions are Hazel Eden Mudge, Mrs. Thomas Prindiville, Ethel Magie, Dorothy Cannon, Maude Churchill, Filomena Sarconi, Lillian Goddard, Margaret Gaffey, and Devoe Klein, Lemuel Kilby, Beacher Burton, Huntington B. Henry, Raymond Gifford, Cameron Stewart, Gabriel Martin and E. E. Stone. The chorus will be made up of students of Mr. and Mrs. Devries and will number forty.

AMERICAN CONSERVATORY NOTES.

Kurt Wanieck, pianist, and Louise Hattstaedt-Winter will appear in joint recital Saturday afternoon, March 6, at Kimball Hall. Mr. Wanieck's program will include the Schumann sonata, op. 22, and compositions by Liszt, MacDowell and modern French composers. Mrs. Winter will sing selected modern French, German and American songs. The public recitals of the American Conservatory never have been more popular than during the present season.

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At nearly every performance many people have to be turned away for lack of room.

Adolf Weidig's second lecture on the development of chamber music proved a most interesting one. The speaker outlined its remarkable evolution under the influence of the romantic composers and illustrated their work by presenting an excellent program. A large and appreciative audience was in attendance.

JENNETTE LOUDON AND CARL BRUECKNER IN RECITAL.

At the Fine Arts Assembly Room, Tuesday evening, February 23, Jennette Loudon, pianist, and Carl Brueckner, cellist, assisted by Marie White Clark, soprano, gave a program devoted to chamber music. The artists were heard in the Strauss sonata for piano and cello, which she played superbly, and won a rousing reception from a critical and musical audience. Mr. Brueckner played the etude in C sharp minor, op. 25, No. 7, by Chopin, arranged for his instrument; "Am Springbrunnen," by Davidoff; a concert piece by Saint-Saëns in A minor; two selections by Bach; two numbers by Popper, and Servais' "O Cara Memoria." Mr. Brueckner, who has for many years been among the first cellists of the Chicago Symphony Orchestra, and who has appeared with that organization as soloist, demonstrated anew his skill and virtuosity on his instrument. The second evening of chamber music will be given by the Beethoven Trio on March 9 in the same hall.

ALICE ZEPELLI IN MONTE CARLO.

"The third lyric audition at the benefit of the wounded soldiers in Monte Carlo, under the direction of Georges Lauweryns, was given nearly in its entirety to selections from Massenet's 'Manon.' The opera was brilliantly sung by Alice Zeppilli, who, in splendid voice, made an exquisite Manon, in which role she was received enthusiastically and in which her charming personality brought out her rare qualities of charm and distinction. Paul Saldou was the De Grieux and Marcel Journet was the Count. Chorus and orchestra were under the direction of Mr. Lauweryns." The above is translated from L'Eclair, a Nice newspaper. From the same paper this office notices that Thomas Salignac, for many years tenor with the Metropolitan Opera Company, is now manager of the grand opera in Nice.

FRANCES INGRAM GOES EAST.

Frances Ingram left this week for New York City, where she will remain for a month. On her way East Miss Ingram appeared with great success last Friday evening, February 26, in Columbus, Ohio. While in the East Miss Ingram will again make several new records for a talking machine concern.

CAROLINA WHITE IN VAUDEVILLE.

Carolina White, soprano, formerly of the Chicago Grand Opera Company, appeared with great success during the week at the Majestic Theatre, a polite vaudeville house.

BUSH CONSERVATORY NOTES.

Lillian E. Wright, pupil of Charles W. Clark, and Marietta Livengood, pupil of Guy Herbert Woodard, of the Bush Conservatory, appeared on a program at the Clarke School, Friday evening February 26.

Mary Thomas, the ten year old violin virtuosa and pupil of Guy Herbert Woodard, of Bush Conservatory, gave a program at the Armstrong School, in Rogers Park, Friday evening, February 26.

Charles W. Clark has just returned from his Eastern

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trip and has resumed teaching again. His interpretation class will meet Saturday, February 27, at 2:30 p. m. as usual.

Grace Stewart Potter, pianist, has been booked for a number of recitals in the following towns, beginning Monday, March 1: Decatur, Ill.; Rockford, Ill.; Madison, Wis.; St. Paul, Minn.; Minneapolis, Minn.; Dubuque, Ia.; Clinton, Ia.; Kansas City, Mo.; St. Louis, Mo.

Kenneth M. Bradley has just returned from his Eastern lecture tour, where he has been reengaged for a number of additional lectures, beginning March 1.

The School of Opera of Bush Conservatory, conducted by Attilio Parelli, holds its rehearsals Saturday afternoons at 4 o'clock.

On Wednesday morning, March 3, at 10 o'clock, Rowland E. Leach will give a lecture on "Instrumentation" at the Bush Conservatory.

Violet Bourne, the wonderful child pianist and pupil of Julie Rive-King, scored such a success last Sunday at the Illinois Athletic Club that a return engagement has been arranged for.

Last Wednesday evening Laura E. Williams, pupil of Mae Julia Riley, of the expression department of Bush Conservatory, gave a very interesting reading of "Within the Law." Miss Williams held the interest of her audience throughout the entire program and reflected great credit on her teacher.

GLENN DILLARD GUNN ACTIVITIES.

On March 11, Glenn Dillard Gunn will conduct the second of his American symphony concerts with the Chicago Symphony Orchestra. The soloists will be Burton Thatcher, baritone, and Alfred Goldman, violinist. Two of the most interesting novelties which he will have to offer are the two prize symphonies of the I. T. M. A. competition, which were awarded to Henry Albert Lang, of Philadelphia, and W. Berwald, of Syracuse, N. Y. Mr. Lang has won a number of prizes in composition, among them the Sinfonia prize and medal for string quartet, the Hamburg prize for a piano and violin sonata and a prize for chamber music, offered a number of years ago by the National Federation of Music Clubs. Mr. Lang has published a number of compositions of chamber music. W. Berwald is also a well known composer and has won a number of prizes, among them one awarded by the Manuscript Society of Philadelphia, and the Clemson medal, awarded by the American Guild of Organists. Mr. Berwald has published a splendid list of compositions. It is interesting to note that in 1901, in the program given in honor of Mr. Berwald's prize awarded by the Manuscript Society, a composition of Mr. Lang also appears.

Glenn Dillard Gunn will present a number of interesting pupils this spring, among them being Mae Doelling and Rene Lund on March 7; March 14 little Joseph Corre, aged eleven, will be heard in the Florentine Room of the Congress Hotel, and March 28 Corinne Frade, aged fourteen, will give a concert in the Fine Arts Theatre. She will be assisted by Alfred Goldman, violinist.

J. E. Allen will present Florence le Clair in a piano recital at Central Music Hall on Sunday afternoon, March 14. (Continued on page 36.)

Philadelphia to the Fore!

Walter N. Dietrich, head of the faculty of the Dietrich Piano School, Philadelphia, Pa., sends the following letter to the MUSICAL COURIER:

"I have read with a great deal of interest and sympathy the following article, and am free to say it is a lamentable fact. Many times I have been asked why Philadelphia is not a musical center. We may be geographically situated too near New York, and may not command as many advantages as that city can offer; still, to my mind, another cause is apparent, lack of loyalty to home teaching. I know several who pay weekly visits to New York for piano lessons, under the impression, I presume, that some man over there possesses magic, and lessons from him will make them celebrated. Why don't these same persons see if they can not get what they want here? I am sure that if these teachers in other cities could perform miracles, the musical graveyards would not be so full of musical corpses. We read a great deal these days about Made-in-Philadelphia, which is the home of many of the world's greatest industries—that it is the great manufacturing center of the Union, it is a city for cheap and economical living. I think it well for use to have done with excessive modesty, and let the world know that Philadelphia has musically as much as any city in the world. We have a 'great' orchestra, opera sufficient to satisfy the most critical, weekly concerts of every description, and, in conclusion, I am free to say that I fully agree with Mr. Merrick, and only hope that his short article will draw the proper attention, and that we will all work for the best interests of a musical Philadelphia."

PHILADELPHIA AND LOCAL TALENT.

To the Editor of The Press.

Sir—Frequently it has been brought to my attention how little the people of Philadelphia are willing to patronize home talent. (We have in Philadelphia as good singers and instrumentalists as are to be found in any city of the United States.) The unfortunate part is that this is too infrequently recognized. When a concert is to be given here we must go to New York for our soloists. When new instrumentalists are desired we fall to look about and see if we have any at home, but instead we rush to other cities and invariably secure some one of inferior talent. We should always be loyal to our home city, the same as are other cities. We never hear of any other city coming to Philadelphia for musicians and singers, and yet we have a greater per cent. of talented people in Philadelphia than can be found in any other city in the United States.

Philadelphia, November 30, 1914.

R. J. MERRICK.

Rubinstein Club Concert.

Under the direction of William Rogers Chapman, the second private concert (twenty-eighth season) of the Rubinstein Club was given at the Waldorf-Astoria, New York, on Tuesday evening, February 23. In addition to the splendid choral body of 150 singers, the club presented Nina Morgana, soprano from the Chicago Opera Company; Rafael Diaz, tenor, and the Century Opera Company Orchestra. Bidkar Leete assisted at the piano.

Songs in English as follows formed the choral offerings: "The Year's at the Spring" (Mrs. H. H. A. Beach); "The Morning Wind," "In Arcady by Moonlight," and "O' Marse Winter" (Gena Branscombe); "A Winter Night Fantasy" (Paul Bliss); "Gloria," sacred hymn (arranged by John Lund to music by A. Buzzati Peccia); "The Gateway of Ispahan" (Arthur Foote); "The Evening Hour" (Mary Helen Brown); "Music When Soft Voices Die" (R. Huntington Woodman); and "Spring Voices" (arranged by Anthony Richards to one of Johann Strauss' delightful waltzes from op. 410). Two of these, "The Gateway of Ispahan" and "Spring Voices," were marked "first time," the latter being dedicated to the club. The former is a gem of the desert, abounding in the weird harmonics of the East and is typical of the land where "tall camels pass," and where "Omar, the story teller, sits in the gate" to tell his wondrous tales to the princes and potentates of the fair city. The chorus sang this number particularly well, the feeling of lazy content being excellently suggested. "Spring Voices" to the lilting strains of a Strauss waltz could not fail to be charming. It is replete with life and joy and the chorus work in this number was filled with that gladness and abandon which mark the springtide. Another number in which the chorus did remarkable work was "A Winter Night Fantasy," by Paul Bliss, wherein the incidental solo for tenor was well sung by Rafael Diaz. The chorus opens with long drawn out "Listen, Listen!" repeated several times with an uncanny effect, the "moan

and wail" of the winter's "embittered blast" being naturally portrayed.

With so enthusiastic and compelling a leader as Mr. Chapman, the chorus could not fail to sing with verve and intelligence. Indeed, the choral work upon this occasion was a credit to the club, to the conductor and to each individual. The tonal balance is excellent and the tone coloring exceptional.

Nina Morgana was the soloist of the evening, her numbers being cavatina from "La Sonnambula" (Bellini), the "Angel's Serenade" (Braga), and the "Mireille Waltz" (Gounod). Miss Morgana has a high soprano voice of much beauty and power, and her singing greatly pleased the audience, she being obliged to add an encore. Her intelligent interpretations and charming personality have made her a general favorite with the music public.

Rafael Diaz, who sang the incidental solo in "A Winter Night Fantasy," sang "La Donna e Mobile," from "Rigoletto," with such success that he was obliged to repeat it.

Overture, "Forza del Destino" (Verdi), Adagietto from "L'Arlesienne" (Bizet), Intermezzo from "Jewels of the Madonna" (Wolf Ferrari), "Air de Ballet" (Herbert), four movements from the "Casse-noisette" suite of Tchaikowsky, overture to "Die Meistersinger" (Wagner), and "Rhapsody Espana," by Chabrier, were the orchestral numbers on the program.

The large audience which completely filled the grand ballroom of the Waldorf-Astoria hotel, was enthusiastic in its praise of the work and generous in its applause, voting the affair a complete success.

Alfreda Beatty's Dates.

Alfreda Beatty gave a concert in Exeter, N. H., on February 3, and at Magnolia, Mass., on February 7, both with great success. Miss Beatty has a number of other engagements for the month of March, the dates of which will appear later.

The Klemen Trio.

The Klemen Trio, consisting of Bertha Klemen, piano; Isidore Moskowitz, violin, and Victor Lubalin, cello, gave a concert of chamber music on Sunday afternoon, February 21, at the residence of Herman Rosenberg, West Eighty-ninth street, New York, at which the following works were performed: Trio, op. 70, No. 1, by Beethoven, and trio, op. 21, by Dvorák. The ensemble playing of these three artists is sincere, musicianly and of a high order. Those present enjoyed the artistic and finished performance.

Rosalie Zeamens, soprano, who possesses a beautiful voice, contributed four songs. She received excellent support in the accompaniments of Waldemar Alves.

Artist-Pupil of Leo Braun Sings.

Florence Loeb, one of Leo Braun's artist-pupils, sang two groups of songs on Monday, February 22, at the Waldorf-Astoria Hotel, New York, for the Minerva Club. Her program consisted of the following songs: "Es blinkt der Tau," Rubinstein; "Das Kraut Vergessenheit," Leo Braun; "Staendchen," Richard Strauss; "Romance," Debussy; "Il neige," Bemberg; "Hindu Slumber Song," Harriet Ware; "Ah, Love, but a Day," Mrs. H. H. A. Beach.

Miss Loeb, who is the fortunate possessor of a very rich mezzo-soprano voice, greatly pleased the audience by her artistic rendition of these songs. Leo Braun was at the piano, and, as usual, accompanied in a masterly manner.

Second Mukle-Fryer Recital.

The second joint recital of the two English artists, May Mukle, cellist, and Herbert Fryer, pianist, will take place at the Bandbox Theatre, New York, Sunday evening, March 7.



SECOND PRIVATE CONCERT OF THE RUBINSTEIN CLUB AT THE WALDORF-ASTORIA HOTEL, TUESDAY EVENING, FEBRUARY 23, 1915.
William Rogers Chapman, director, center. At his right, Nina Morgana, prima donna soprano. Mrs. William Rogers-Chapman, president, standing at extreme left in picture, first row.
Century Opera House Orchestra in foreground.

Giorgio M. Sulli's Birthday Musicale.

Tuesday evening, February 23, about thirty pupils of Giorgio Sulli, with their families or friends gathered at his studio, 1425 Broadway, New York, to congratulate him on his birthday, and those who were not present on account of illness or engagements were represented by telegrams, presents or flowers. No special program was prepared, but what could be called the senior class was given the honor of exhibiting the excellency of Sulli's method, and the audience was delighted to hear the artistic work and to admire the control of those young singers, who will doubtless soon add to the reputation of their teacher by their public successes.

Mrs. Robert Hurd (who came to represent her husband, a young tenor pupil of Sulli, who was unable to be present on account of his engagement as orchestra leader in a vaudeville theatre) was heard in a violin solo, and showed that she is a worthy pupil of the celebrated Ovide Musin.

Joseph J. Dawes sang the aria from Donizetti's "Don Sebastiano" in splendid bel canto, revealing a baritone voice of warm quality and of wide range.

Maestro Sulli requested Marie Baron to sing, begging the audience to be contented with only one song, as this

pupil had had only ten lessons and the aria from Thomas' "Mignon" was the only piece she had learned; when she sang, however, the usual beginner's faults were not in evidence. Mrs. Baron went to Sulli in January at the suggestion of eminent New York musicians. Having tried her voice, Mr. Sulli was of the opinion that she had all the requisites to become a leading vocalist, and this illustration, after a few lessons, easily shows what she will doubtless accomplish in a couple of years and what a splendid career she can expect from the extraordinary gifts she possesses.

Adalgisa Barbieri, a lyric soprano, was then heard in an aria from "La Boheme" and two from "Manon Lescaut," by Puccini, and a storm of applause rewarded her artistic rendition and the peerless quality of her voice.

Alfredo Martino, a young bass, was greatly admired for the superb and aristocratic color of his voice in "Amor fa more," by Rotoli.

Gladys Morrison, from Dallas, Tex., can be called the best exponent of Sulli's merits as a teacher. Being misjudged as a contralto by many teachers who previously tried her voice, Sulli called her a dramatic soprano, although she could not sing above a D of the middle octave, but by a patient work of development and placing her voice she has already acquired not only all the soprano range, but a great power, and no trace of vibrato can be found in her voice. She sang the prayer from "Tosca" and racconto from "Cavalleria Rusticana" in an artistic manner, revealing a warm temperament and a glorious voice, which will unquestionably bring her to the front.

Another girl from Texas (San Antonio) was then heard in the cantabile from "Samson and Delilah," and she, too, can hope for best results, as she possesses a very rich, warm and powerful mezzo-soprano voice and an imposing figure. Incidentally, Mr. Sulli remarked that when she went to him she had but a very small soprano voice.

The "Tannhäuser" aria gave opportunity to John Black to display his baritone voice, which is very sweet and appealing.

Loretta Hallisy, a coloratura soprano (of which character of voice Mr. Sulli seems to be a specialist, having produced many, among them Lena Mason, of the Century Theatre), could be called the greatest success of the program by her perfect rendition of "Che gioia," by Mattei, and the famous and difficult "Shadow Dance" from "Dinorah." Besides the beautiful quality of her voice, one must admire in Miss Hallisy the training she has received for all her coloratura work, for, as she herself said, when she went to Sulli three years ago, she had but a very small voice, and a very limited range. Praise is due both pupil and the teacher for their accomplishment.

To Rita Mayoux was reserved the honor of closing the program, and she proved herself worthy of the dulcis in fundo, revealing in the aria from "Aida" and the "Elegie," by Massenet, with violin obligato, an unusual dramatic soprano voice, full of power, temperament and equalized throughout in range, and her singing was so artistic and full of pathos that she delighted the audience.

Refreshments followed the musical reception, when Mr. Sulli received from his pupils and friends many presents and flowers, and teacher and pupils were congratulated upon the success of the musicale.

On March 23, at the studio, Mr. Sulli's junior class will give another recital.

Musicale at Leo Braun Studios.

On Tuesday evening, February 23, Leo Braun gave a musicale at his studios, 327 Central Park West, New York, in which his advanced and artist pupils participated. These were: Frances van Veen, coloratura soprano; Isabelle Wright, lyric soprano; Estelle Adler, mezzo-soprano; Ida Edith Goldberg, mezzo-soprano; Florence Loeb, mezzo-contralto; Dr. Max Marschark, baritone, and Harriet Behné, dramatic soprano.

Those who heard Mr. Braun's students sing at his concert at Delmonico's, New York, last season, could but notice the remarkable improvement they have made under his instruction. Mr. Braun possesses magnetism, which he employs successfully in the guidance of his pupils. Isabelle Wright and Florence Loeb deserve particular mention for the rendition of their selections, which showed distinct style and artistic delivery. The unusually interesting program consisted of songs and arias of the old and modern composers of the Italian, French and German schools.

Worthy of praise were the ensemble numbers: Duets from "Aida," "Don Giovanni" and trios from "Magic Flute" and the "Rhine Daughters" from "Götterdämmerung," etc. All ensemble numbers were sung with musicianly insight, and the shading and tone coloring, as well as the spirit and rhythm, were observed in a manner which was worthy of high praise to their teacher.

Harriet Behné carried off the honors of the evening. This singer is not unfamiliar to New York opera and concert goers. Mme. Behné sang the finale from the "Götterdämmerung" with fire, which aroused such enthusiasm that she was compelled to give an encore, for which

she selected the "Ho-yo-to-ho" from the "Walküre." It is needless to say that Mr. Braun at the piano is an inspiration, and he is certainly a master interpreter of the Wagnerian scores. As usual, Mr. Braun played all accompaniments from memory.

New Songs by Carl Hahn.

The John Church Company is about to issue several new compositions by Carl Hahn, "Grandmother's Garden," a four part chorus for women's voices with piano accompaniment; "Song of the Main," a spirited number for male voices, which can be sung à capella or with piano accompaniment, and "Rain Song," for high or low voice.

His "Sleepytown" and "Tis All That I Can Say" are steadily gaining in popular favor. Noted artists like Mme. Schumann-Heink, Laura Maverick, Louis Kreidler, Rafael Diaz, Hans Merx and others have included them in their repertoire. Mr. Hahn's songs are becoming deservedly popular for they are direct, unaffected and natural and finely set for the voice. His "Cupid and the Bee," a well written part song for male voices and a very suitable number for college glee clubs, is also being used extensively.



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BOSTON POST, SATURDAY, APRIL 26, 1913

**Woman Electrifies
Symphony Audience
Miss Schnitzer Gives Remarkable
Demonstration of Virtuosity in
Liszt's E Flat Concerto**



Yesterday afternoon a Boston Symphony audience in Symphony Hall was treated to the legitimate pleasures of Dr. Muck's masterly interpretation of Beethoven's fourth symphony and the quite unalloyed joy which was consequent upon the performance of Liszt's E flat piano concerto by Miss Germaine Schnitzer, Miss Schnitzer provided the patrons of these concerts with more sensations than they had experienced probably in as many months. And this was one of the few occasions when a brutally overplayed composition received its due. Only one performance of the E flat concerto, out of the dozen which have been given in this city of late years, is to be ranked at all with the performance of yesterday afternoon. This was in 1906, the year in which Miss Schnitzer first appeared in Boston, when Dr. Muck and Morris Rosenthal twin souls that they were, played the concerto together and electrified their audiences. Overwhelmed Audience That sensation was, if anything, eclipsed by the effect of yesterday. With the "E flat" concerto.

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ALICE NIELSEN, PRIMA DONNA SOPRANO.

Formerly of Metropolitan and Boston Opera Companies, Who Will Appear This Summer Season at One Hundred and Twenty Redpath Chautauquas Under the Management of Harry P. Harrison, President and General Manager of the Redpath Musical Bureau, Chicago.

The announcement that Alice Nielsen, prima donna soprano of the Metropolitan and Boston Opera companies, is to make a five months' chautauqua tour under the management of Harry P. Harrison, president and general manager of the Redpath Musical Bureau, will doubtless arouse wide interest in musical circles. This tour will demonstrate the practicability of the appearance of the greatest artists in a new and rapidly developing field. It represents another innovation of that alert and far seeing manager, Harry P. Harrison, who has a habit of surprising musical circles at least once a year.

Mr. Harrison is not only president and manager of the Redpath Musical Bureau, but also the owner and manager of more than 200 chautauquas. These chautauquas he inaugurated the year following the organization of the Redpath Musical Bureau. His chautauqua programs are widely known for their de luxe features.

Miss Nielsen is to travel in a private car over the entire system of Redpath chautauquas, beginning in Jacksonville, Fla., on April 22 and closing in Illinois in September. She will sing six days a week throughout the entire season and will appear at 120 chautauquas. Her recitals will be given in the evening inside a tent seating 2,000. By properly stretching the canvas and then sprinkling the tent before the recital, it is claimed, the acoustic properties are made superior to that of any hall one-half the size.

These chautauquas are held for seven days in a city and there are seven chautauquas running simultaneously on the same circuit. The program of the opening day becomes the opening day of another chautauqua the next day, and each day's program moves on likewise. Miss Nielsen appears on the last night of each program.

Mr. Harrison is planning to give Alice Nielsen's tour the widest publicity, and yet all forms of advertising are to be of a de luxe quality. Photographs 18 by 30 inches, framed and under glass, will be displayed in ten conspicuous places in each city. One-sheet posters in delicate colors and shadings will also be used. Automobile pennants in blue and gold will be given to the auto owners at every chautauqua center. These pennants will bear the words "Redpath Chautauqua, Alice Nielsen Day," also the name of the city and the exact date of her appearance.

Preceding Miss Nielsen's departure for this extensive tour from Jacksonville, a special train carrying chautauqua talent will leave Chicago for the South. This train is run at a cost of more than \$4,000 but, as it is met at intervals all the way by chautauqua enthusiasts, it is worth much as an advertising feature alone.

The Redpath Musical Bureau in the last four years has successfully booked tours of Pasquale Amato, Edmond Warnery, Charles W. Clark, Carolina White, Paderewski, Schumann-Heink and others.

Within the past year the tour of Mme. Schumann-Heink under the management of the Redpath Musical Bureau was a subject of much comment in musical circles. On this tour Mme. Schumann-Heink met some of the largest and most responsive audiences. They average in these cities from two thousand to five thousand. Never before did this great singer come so close to the masses, a fact which, with her spirit of democracy, brought her the keenest delight. At the close of her tour she presented Mr. Harrison with a hand colored photograph which bore the following inscription: "To my friend and manager, Mr. Harry Harrison, with all best wishes for him, his dear family and his Redpath Musical Bureau."

This photo has been framed and now adorns the walls of the Redpath Bureau.

A recent move of the Redpath chautauquas will also be of wide interest in illustrating the attention to health and comfort of talent given by this management. At a cost of not less than \$20,000 all chautauqua programs on Sunday on this great Redpath Circuit will be eliminated this

season, the first time that such a move has been made by any chautauqua management. This means that all who are connected with this chautauqua circuit this season will have a day of complete rest once a week. This move will also accomplish much toward raising the artistic standard of the program.

By his enterprise and willingness to try out new fields and educate the people to an appreciation of the best in



HARRY P. HARRISON.

music, Mr. Harrison is doing a much greater service for the musical world than can yet be fully appreciated. He is fast creating a substantial demand among chautauqua patrons for the greatest artists who heretofore have reached the classes rather than the masses.

Ganz's Laurels.

"Ganz left audience unsatisfied—they wanted more!" Thus wrote the critic of the Lincoln, Nebraska, Daily Star in his review of Rudolph Ganz's sixth concert appearance in Lincoln within a period of eight years. Nor was this critic alone in his enthusiasm, as the appended notices referring both to this and to his Omaha concert amply testify:

"Mr. Ganz has made fairly regular visits to Lincoln for several years. He has been heard here so often, in fact, that the musicians felt no curiosity or uncertainty over his playing. They knew they would be treated to same interpretation, scintillating technique and all of the other qualities they have a right to expect in a pianist of the first rank. In this they were not disappointed. Mr. Ganz was in splendid form. He presented a long and varied program with such complete mastery of himself and his instrument that the performance left the audience in a high state of musical exaltation. He has always been successful in Lincoln, but one cannot recall when he ever did cleaner playing or moved his hearers more profoundly than he did last night.—Lincoln (Neb.) State Journal.

Rudolph Ganz, the celebrated Swiss pianist, gave such a finished recital at the Temple last night that the audience was raised to the highest realm of musical enthusiasm—that is, to rather dizzy heights for Lincoln, for musicians who visit here are inclined to think local patrons are not as responsive as they are in many other places. It remained, however, for Mr. Ganz to arouse the interest to such an extent that when his long program was finished everyone remained seated and demanded more from the artist. It was expected that Mr. Ganz would give a remarkable program, but he did more than this, for he left a lingering memory of purest delight that added to his already won laurels in Lincoln musical circles, and, furthermore,

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he left the audience unsatisfied—for they wanted more of Mr. Ganz.
—Lincoln (Neb.) Daily Star.

When Mr. Ganz appeared in Omaha ten years ago he was already an artist of exceptional prominence; in his program last night, which was colossal in its construction, the experiences and work of these years were manifest in wonderful fluency and technical skill; a tone which is huge and massive in sonority without ever being harsh; a delicacy, clearness and velocity which brings new tone colors to selections that have become hackneyed by the frequency of their presentation, and finally an interpretation which is full of dignity, yet scintillating with a wonderful variety of dynamic and rhythmic nuances.—Omaha World-Herald. (Advertisement.)

McCormack's Twelve Day Record.

Having completed his first Western tour of the season, John McCormack returned to New York, on the morning of Thursday, February 4. The next day, Friday, February 5, he sang in Waterbury, Conn., to what the American of that city referred to as "the largest and most enthusiastic audience the city had ever known," while the Waterbury Republican said: "The occasion was as nearly a parallel to a Metropolitan first night as Waterbury has ever seen."

On Sunday evening, February 7, Mr. McCormack gave his second concert of the season in the Brooklyn Academy of Music, every seat in the house, including the stage, having been sold out long before the day of the concert. On Tuesday evening, February 10, he sang in Woolsey Hall, New Haven. Many noted artists have appeared in this famous building, and it has accommodated some notable audiences, but this was said to be the first occasion that people were seated on the stage; over 250 people found accommodation there at the McCormack concert. This was Mr. McCormack's sixth appearance in New Haven in five years, and his audiences grow larger and larger each season.

Two evenings later the tenor paid his third visit to Springfield, Mass., where he sang to an immense audience. Every seat in the spacious Auditorium was occupied (the seating capacity is 4,000), 300 were seated on the stage and several hundred were satisfied with standing room. A remarkable feature of the Springfield engagement was the fact that ninety-five per cent. of the tickets were ordered through the mail, and only comparatively few tickets were left when the public sale opened five days before the day of the concert.

On Sunday afternoon, February 14, Mr. McCormack appeared at Carnegie Hall, New York, for his third concert of the season (the fifth in Greater New York). This house was sold out almost a week in advance, including 400 seats on the stage. The managers of Carnegie Hall estimate that at least three thousand people were turned away.

The sixth of this remarkable series of concerts given inside of twelve days was at Hartford, Conn., where the largest hall in the state (Park Casino) was crowded to the doors. "It was," to quote the Hartford Times, "the largest, most representative, and enthusiastic audience Hartford has ever seen."

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OMAHA IS VISITED BY MINNEAPOLIS ORCHESTRA.

Emil Oberhoffer and His Players Score Triumph in Nebraska Metropolis—Frances Nash Effects Pianistic Debut with This Orchestra—Current Notes and Mention.

Omaha, Neb., February 25, 1915.

An interesting and important event was the pianistic debut of Frances Nash, which was effected last Friday evening in connection with the Minneapolis Symphony Orchestra. Through the medium of Chopin's E minor concerto and Liszt's Hungarian fantasy, Miss Nash revealed artistic and musicianly qualities which call for high praise. Her playing shows that she lays great stress on beauty of tone, charm of rhythm and constant clarity in the delineation of the musical idea. She interprets individually, yet entirely without affectation, the main elements of her style being simplicity and sincerity, with an ever present undercurrent of delightful poetic feeling. From a technical standpoint, her work was wholly admirable. Her finger work is astonishing in its fleetness and fluency, her scales and passage work showing enormous speed, with a crystalline purity of tone. In the climaxes she is able to produce effects of great sonority, yet never requires from the instrument more than it can readily yield. Her success with the audience was complete and unqualified, and most deservedly so. On this occasion the Minneapolis Symphony Orchestra appeared before an Omaha audience for the first time with its full complement of players. Under splendid acoustical conditions, and with the stimulus imparted by a capacity audience in expectant mood, Conductor Emil Oberhoffer and his orchestra gave of their best, placing to their credit finished and illuminating expositions of such highly different works as Beethoven's seventh symphony, Wagner's "Lohengrin," "Vorspiel," and Strauss's tone poem, "Don Juan." The symphony, in particular, was performed with great beauty of tone, with every variety of dynamic contrast, with infinite attention to detail, and the dizzy technical heights of the Strauss tone poem were scaled with ease and confident mastery. Mr. Oberhoffer and the Minneapolis Orchestra were always welcome visitors in Omaha, yet never more so than on this occasion. The concert took place in Boyd's Theatre and under the management of Evelyn Hopper.

OMAHA NOTES.

Louise Le Baron and Walter Wheatley, both experienced and routine singers with well established grand opera reputations, gave a joint opera recital here recently, at the Y. W. C. A. Auditorium. In the course of the evening's program both artists demonstrated their musical ability in a convincing manner. Miss Le Baron's wide range of voice enables her to sing the Venus music in "Tannhäuser" and the contralto role in "The Prophet" with equal brilliance and effect. Mr. Wheatley displayed a voice of lyric beauty and admirable interpretative ability in a number of well known tenor arias and a group of songs. The two artists were assisted at the piano by Dr. John Mills Mayhew.

On the afternoon of the same day a piano recital was given by Edith L. Wagoner, in the audience room of the Omaha Conservatory of Music and Art. A program of well selected and highly contrasted numbers revealed Mrs. Wagoner's pianistic attainments in a favorable light. In compositions ranging from Rameau to Chopin, MacDowell, Debussy and other modern writers, she displayed a versatility of style, accuracy of technic and beauty of interpretation worthy of the warmest admiration. Conspicuous among her offerings were a group from MacDowell's "Fire-side Tales," numbers from Debussy's "Suite Bergamesque," "Aeolus," by Gernsheim, and a group of etudes by Chopin.

Another recent aspirant for pianistic honors is Alice Virginia Davis, who appeared at the Y. M. C. A. Auditorium on the evening of February 9. Miss Davis elected to voice her musical message through the medium of Beethoven's sonata, op. 31, No. 3; a Chopin group, including the A flat ballade; a group of modern compositions, and Liszt's E major polonaise. The young pianist has command over a facile finger technic and has developed great power and endurance. She plays, moreover, with com-



FRANCES NASH, PIANIST, AND EMIL OBERHOFFER, CONDUCTOR, MINNEAPOLIS SYMPHONY ORCHESTRA, IN FRONT OF BOYD THEATRE, OMAHA, NEB., ON THE EVENING OF FEBRUARY 19.

mendable enthusiasm and vivacity. She was greeted with warmth by a good sized audience, whose applause was stilled only by the addition of several encores. Assisting were Beulah Dale Turner, soprano, who contributed an aria from "Madame Butterfly" and a group of effective modern songs, accompanied by Cecil W. Berryman.

JEAN P. DUFFIELD.

Wittgenstein Press Notices.

Victor Wittgenstein, who was heard in concert last season, gave a piano recital in Aeolian Hall last night, and renewed the favorable impression that he made last year.

His program was broad enough to include the Beethoven sonata, op. 31, No. 3, and Goldmark's "Weeping Willows." Mr. Wittgenstein showed himself to be a pianist of intelligent virility, and was charming in the lighter numbers of the program.—Brooklyn Times, November 21, 1914.

Victor Wittgenstein, pianist, received an enthusiastic reception last night. His program met with real appreciation and at the close of the evening he received what would in former years have been called "an ovation."

He proves that he has remarkable technical skill and real understanding. His style found its truest expression in Chopin "etudes," and in the last group which consisted of two numbers by Goldmark and an "Etude de Concert," by MacDowell, the latter especially, being played with genuine understanding and sympathy.—Brooklyn Daily Eagle, November 21, 1914.

Victor Wittgenstein confirmed the excellent impression he made last year. Mr. Wittgenstein is a thoroughly sound musician and impresses his audience with his sincerity and dignity of purpose. In addition to this he has a fine and well modulated touch and excellent technic.

I heard Mr. Wittgenstein play the Beethoven sonata, op. 31, No. 3, with complete understanding and exquisite tone. He also played the César Franck prelude aria and finale with deep penetration and technical mastery.

He earned the well merited applause of a large and enthusiastic audience.—New York Staats Zeitung, November 22, 1914.

The good reputation that Victor Wittgenstein established last year was confirmed at his recital last evening. He displayed excellent technic and interpretative ability before a large and attentive audience.—New York Review, November 22, 1914. (Advertisement.)

Maud Powell in Fort Worth.

Maud Powell has come, has played and as ever, has conquered.

The concert given Friday night by Maud Powell, who is really Mrs. H. Godfrey Turner, marked a fitting close to the winter music series at Our Lady of Victory College and Academy.

The program was unusually interesting throughout and was the means of making known two especially beautiful works, one a prelude and allegro by Pugnani, to which Fritz Kreisler has written an eloquent piano accompaniment, and the other a sonata in E flat, op. 18, for violin and piano, by Richard Strauss. . . . The

lovely "Liebesfreud" of Fritz Kreisler should also be mentioned as being a splendid program number.

Maud Powell plays with a masterly assurance seldom heard. She has a wonderful tone, especially in cantabile passages, and her intonation is absolutely sure. She is personally charming and represents, . . . the highest type of the American artist. She graciously responded to insistent demands for encores by playing the following ever popular and much beloved works: The Schubert "Ave Maria," the Dvorak "Humoresque," Drla's "Souvenir," the "Meditation" from Massenet's "Thais" and splendid arrangement by Viextemps of Irish airs, entitled "St. Patrick's Day."

After the concert an informal reception was held in the reception rooms of the college and a number of friends of the institution were invited to meet Mme. Powell, her husband and Mr. More.

A reception will be given tonight at the Westbrook for Mme. Powell and the active and associate members of the Harmony Club are invited to attend.

Mme. Powell's program contained the following works and each of these seemed quite new, for one has the feeling that she follows no set form or stock program, but really plays what the spirit of the moment suggests: Concerto, D minor, op. 31, Viextemps; sonata, E flat, Strauss; Larghetto, Nardini; "Praeludium e Allegro," Pugnani; minuet, Mozart; "Liebesfreud," Kreisler, and "Airs Russes," by Wieniawski. (Advertisement.)

Mozart Society Private Concert.

Frieda Hempel seems to be a declared favorite with members of the New York Mozart Society. The fascinating, wholesome Metropolitan Opera soprano sang at the final private concert of the society last season and at that time thrilled her listeners with her birdlike runs and trills, her captivating mezza-voce, sustained pianissimo and smooth, even legato. As usual Miss Hempel was not content to give pyrotechnical displays, but sang the mood of the composer with true head and heart devotion.

History repeated itself at the second private concert of the society this season, Wednesday evening, February 24, when Miss Hempel again was soloist. The grand ballroom of Hotel Astor, New York, was once more filled with a fashionable assemblage of New York Mozart Society members and their guests, who listened with pleasure to the attractive and consistently long program furnished by Miss Hempel, the Mozart Society choral under Walter Henry Hall's efficient direction, and an orchestra composed of New York Philharmonic Society members. The items were arranged as follows: Overture, "Die Zauberflöte" (Mozart), orchestra; aria, "Marten alles Arten," from "Die Entführung aus dem Serail" (Mozart), Frieda Hempel; "Come, Sisters, Come" (MacKenzie), "Who Is Sylvia?" (Schubert), choral; "Widmung" (Schumann), "Der Nussbaum" (Schumann), "Horch, Horch, die Lerche" (Schubert), Frieda Hempel; "Gipsy Life" (Schumann), "Charity," incidental solo by Beulah Munson (Rossini), choral; intermission; overture, "The Hebrides" (Mendelssohn), orchestra; "Traum durch die Dämmerung" (Strauss), "Wiegenlied" (Mozart), "Vergebliches Ständchen" (Brahms), Frieda Hempel; "The Sea Fairies" (Gilchrist, choral; aria from "Erani" (Verdi), Frieda Hempel; "Lullaby" (Brahms), "Trust in the Lord," largo (Handel), choral, orchestra and organ.

To her scheduled numbers Miss Hempel of necessity added several encores, all of which were in classic German, except the "Ma Curly Headed Babby" (Clutsam), sung with a charming English pronunciation and which made a particular appeal to her listeners.

The Mozart Choral contributed much pleasure with its numbers, each of which showed the result of careful rehearsal, under capable, intelligent and musicianly direction. "Who Is Sylvia?" called for a repetition, which was granted, and the Handel largo "Trust in the Lord" proved thoroughly impressive and formed an effective climax to the well chosen program.

Beulah Munson, who sang the incidental solo in "Charity" (Rossini), merited the special applause which the big audience gave her singing in this number.

During the intermission Mrs. Noble McConnell, the president of the New York Mozart Society, received in Box 2.

Saturday afternoon, March 6, this society will hold its fifth musicale at Hotel Astor, when Christine Miller, America's contralto; Evelyn Starr, violinist, and Horatio Connell, baritone, are announced in an interesting program.

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AMERICA'S FOREMOST WOMAN PIANIST PRESENTS PROGRAM AT TRINITY WHICH EXCITES PROFOUND ADMIRATION OF CRITICAL AUDIENCE—WAS ONE LAYMAN COULD ENJOY, TOO.

Technically Myrtle Elvyn, who gave a piano recital at Trinity last night, was substitute for Josef Lhevinne, detained in Europe on account of the war.

Artistically, the word "substitute," as applied to Myrtle Elvyn, is sacrilege, for if she always plays as she did last night, then almost



MYRTLE ELVYN.

every other pianist in the world must take second place to her—at least before an American audience.

Aside from splendid technic, which nowadays is taken for granted, this girl from the Texas ranges possesses understanding and sympathy to a remarkable degree. Not only does every note she plays have its gradations of light and shade, its tear or its laugh, but her very fingers, nay, her whole body, keeps in harmony, a fascinating unit of wonderful mobility.

She offered a wonderful program for an American audience, one in which harmony and rhythm were not entirely displaced by calisthenics. Indeed, it was the most tuneful, yet probably the most difficult program which has yet been played at Trinity.

And it was filled with unusual numbers, too, the sort that one talks about afterwards, and which remind of something else. Like "Lotus Land," for instance, by Scott, which is a masterpiece of descriptive music. And as an encore number she played "Blue Danube" with variations, which really wasn't half as pretty as the virgin score, but made a fascinating bit of "dis-arrangement" to watch.

If ever an artist deserved a packed house, Myrtle Elvyn is that person, and doubtless, in view of her exquisite performance last night, she will be so greeted at her matinee on Saturday, for it was an army of Elvyn boosters who left Trinity last night.

One could easily devote a column to analyzing her program without danger of being tedious, but those who follow these things can realize, by a mere glance at it, that Miss Elvyn is not confined to any limited sphere in her art, the third segment especially, calling for a tremendous wide scope of mechanical endeavor and artistic expression.

And by the way, her program Saturday will be entirely different from that of last night, though it is to be hoped that she will use the "Lotus" song and "Blue Danube" as encores.

Here is last night's program:

Kreutzer Sonata	Beethoven
Caprice (from Alceste)	Gluck-Saint-Saëns
Minuet, G major (originally for the violin)	Beethoven
Rhapsody, E flat major	Brahms
Lotus Land	Cyril Scott
Scherzo (from A Midsummer Night's Dream)	Mendelssohn
Caprice Viennois	Kreisler
Schoen Rosmarin	Kreisler
Etude de Concert	MacDowell
Marche Militaire	Schubert-Tausig
Tannhäuser Overture	Wagner-Liszt

—Los Angeles Daily Times, February 12, 1915. (Advertisement.)

Rose Lutiger Gannon Busy.

On Thursday evening, February 18, in Moline, Ill., the Choral Society, under the direction of Dr. Charles Allun, gave a splendid performance of Handel's "Israel in Egypt," and very fine tableaux were interpolated between the numbers. It proved to be a very interesting performance. The soloists were: Lucille Stevenson, soprano; Rose Lutiger Gannon, contralto, and John B. Miller, tenor. The three popular Chicago artists scored heavily and each one was responsible in a great measure for the success of the affair, which was pronounced one of the best musical entertainments ever given in Moline.

Speaking about Mrs. Gannon, it might be added that on February 11 she gave a recital at Pontiac, Ill., and the following day (February 12) she sang in Chicago at the memorial concert of the G. A. R.

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OMAHA IS VISITED BY MINNEAPOLIS ORCHESTRA.

Emil Oberhoffer and His Players Score Triumph in Nebraska Metropolis—Frances Nash Effects Pianistic Debut with This Orchestra—Current Notes and Mention.

Omaha, Neb., February 25, 1915.

An interesting and important event was the pianistic debut of Frances Nash, which was effected last Friday evening in connection with the Minneapolis Symphony Orchestra. Through the medium of Chopin's E minor concerto and Liszt's Hungarian fantasy, Miss Nash revealed artistic and musicianly qualities which call for high praise. Her playing shows that she lays great stress on beauty of tone, charm of rhythm and constant clarity in the delineation of the musical idea. She interprets individually, yet entirely without affectation, the main elements of her style being simplicity and sincerity, with an ever present undercurrent of delightful poetic feeling. From a technical standpoint, her work was wholly admirable. Her finger work is astonishing in its fleetness and fluency, her scales and passage work showing enormous speed, with a crystalline purity of tone. In the climaxes she is able to produce effects of great sonority, yet never requires from the instrument more than it can readily yield. Her success with the audience was complete and unqualified, and most deservedly so. On this occasion the Minneapolis Symphony Orchestra appeared before an Omaha audience for the first time with its full complement of players. Under splendid acoustical conditions, and with the stimulus imparted by a capacity audience in expectant mood, Conductor Emil Oberhoffer and his orchestra gave of their best, placing to their credit finished and illuminating expositions of such highly different works as Beethoven's seventh symphony, Wagner's "Lohengrin," "Vorspiel," and Strauss' tone poem, "Don Juan." The symphony, in particular, was performed with great beauty of tone, with every variety of dynamic contrast, with infinite attention to detail, and the dizzy technical heights of the Strauss tone poem were scaled with easy and confident mastery. Mr. Oberhoffer and the Minneapolis Orchestra were always welcome visitors in Omaha, yet never more so than on this occasion. The concert took place in Boyd's Theatre and under the management of Evelyn Hopper.

OMAHA NOTES.

Louise Le Baron and Walter Wheatley, both experienced and routinized singers with well established grand opera reputations, gave a joint opera recital here recently, at the Y. W. C. A. Auditorium. In the course of the evening's program both artists demonstrated their musical ability in a convincing manner. Miss Le Baron's wide range of voice enables her to sing the Venus music in "Tannhäuser" and the contralto role in "The Prophet" with equal brilliance and effect. Mr. Wheatley displayed a voice of lyric beauty and admirable interpretative ability in a number of well known tenor arias and a group of songs. The two artists were assisted at the piano by Dr. John Mills Mayhew.

On the afternoon of the same day a piano recital was given by Edith L. Wagoner, in the audience room of the Omaha Conservatory of Music and Art. A program of well selected and highly contrasted numbers revealed Mrs. Wagoner's pianistic attainments in a favorable light. In compositions ranging from Rameau to Chopin, MacDowell, Debussy and other modern writers, she displayed a versatility of style, accuracy of technic and beauty of interpretation worthy of the warmest admiration. Conspicuous among her offerings were a group from MacDowell's "Fire-side Tales," numbers from Debussy's "Suite Bergamesque," "Aeolus," by Gernsheim, and a group of etudes by Chopin.

Another recent aspirant for pianistic honors is Alice Virginia Davis, who appeared at the Y. M. C. A. Auditorium on the evening of February 9. Miss Davis elected to voice her musical message through the medium of Beethoven's sonata, op. 31, No. 3; a Chopin group, including the A flat ballade; a group of modern compositions, and Liszt's E major polonaise. The young pianist has command over a facile finger technic and has developed great power and endurance. She plays, moreover, with com-



FRANCES NASH, PIANIST, AND EMIL OBERHOFFER, CONDUCTOR, MINNEAPOLIS SYMPHONY ORCHESTRA, IN FRONT OF BOYD THEATRE, OMAHA, NEB., ON THE EVENING OF FEBRUARY 19.

mendable enthusiasm and vivacity. She was greeted with warmth by a good sized audience, whose applause was stilled only by the addition of several encores. Assisting were Beulah Dale Turner, soprano, who contributed an aria from "Madame Butterfly" and a group of effective modern songs, accompanied by Cecil W. Berryman.

JEAN P. DUFFIELD.

Wittgenstein Press Notices.

Victor Wittgenstein, who was heard in concert last season, gave a piano recital in Aeolian Hall last night, and renewed the favorable impression that he made last year.

His program was broad enough to include the Beethoven sonata, op. 31, No. 3, and Goldmark's "Weeping Willows." Mr. Wittgenstein showed himself to be a pianist of intelligent virility, and was charming in the lighter numbers of the program.—Brooklyn Times, November 21, 1914.

Victor Wittgenstein, pianist, received an enthusiastic reception last night. His program met with real appreciation and at the close of the evening he received what would in former years have been called "an ovation."

He proves that he has remarkable technical skill and real understanding. His style found its truest expression in Chopin "etudes," and in the last group which consisted of two numbers by Goldmark and an "Etude de Concert," by MacDowell, the latter especially, being played with genuine understanding and sympathy.—Brooklyn Daily Eagle, November 21, 1914.

Victor Wittgenstein confirmed the excellent impression he made last year. Mr. Wittgenstein is a thoroughly sound musician and impresses his audience with his sincerity and dignity of purpose. In addition to this he has a fine and well modulated touch and excellent technic.

I heard Mr. Wittgenstein play the Beethoven sonata, op. 31, No. 3, with complete understanding and exquisite tone. He also played the César Franck prelude aria and finale with deep penetration and technical mastery.

He earned the well merited applause of a large and enthusiastic audience.—New York Staats Zeitung, November 23, 1914.

The good reputation that Victor Wittgenstein established last year was confirmed at his recital last evening. He displayed excellent technic and interpretative ability before a large and attentive audience.—New York Review, November 22, 1914. (Advertisement.)

Maud Powell in Fort Worth.

Maud Powell has come, has played and as ever, has conquered.

The concert given Friday night by Maud Powell, who is really Mrs. H. Godfrey Turner, marked a fitting close to the winter music series at Our Lady of Victory College and Academy.

The program was unusually interesting throughout and was the means of making known two especially beautiful works, one a prelude and allegro by Pugnani, to which Fritz Kreisler has written an eloquent piano accompaniment, and the other a sonata in E flat, op. 18, for violin and piano, by Richard Strauss. . . . The

lovely "Liebesfreud" of Fritz Kreisler should also be mentioned as being a splendid program number.

Maud Powell plays with a masterly assurance seldom heard. She has a wonderful tone, especially in cantabile passages, and her intonation is absolutely sure. She is personally charming and represents . . . the highest type of the American artist. She graciously responded to insistent demands for encores by playing the following ever popular and much beloved works: The Schubert "Ave Maria," the Dvorak "Humoreske," Drdla's "Souvenir," the "Meditation" from Massenet's "Thais" and splendid arrangement by Vieuxtemps of Irish airs, entitled "St. Patrick's Day."

After the concert an informal reception was held in the reception rooms of the college and a number of friends of the institution were invited to meet Mme. Powell, her husband and Mr. More.

A reception will be given tonight at the Westbrook for Mme. Powell and the active and associate members of the Harmony Club are invited to attend.

Mme. Powell's program contained the following works and each of these seemed quite new, for one has the feeling that she follows no set form or stock program, but really plays what the spirit of the moment suggests: Concerto, D minor, op. 31, Vieuxtemps; sonata, E flat, Strauss; Larghetto, Nardini; "Prælude e Allegro," Pugnani; minuet, Mozart; "Liebesfreud," Kreisler, and "Airs kusses," by W. eniawski. (Advertisement.)

Mozart Society Private Concert.

Frieda Hempel seems to be a declared favorite with members of the New York Mozart Society. The fascinating, wholesome Metropolitan Opera soprano sang at the final private concert of the society last season and at that time thrilled her listeners with her birdlike runs and trills, her captivating mezza-voce, sustained pianissimo and smooth, even legato. As usual Miss Hempel was not content to give pyrotechnical displays, but sang the mood of the composer with true head and heart devotion.

History repeated itself at the second private concert of the society this season, Wednesday evening, February 24, when Miss Hempel again was soloist. The grand ballroom of Hotel Astor, New York, was once more filled with a fashionable assemblage of New York Mozart Society members and their guests, who listened with pleasure to the attractive and consistently long program furnished by Miss Hempel, the Mozart Society choral under Walter Henry Hall's efficient direction, and an orchestra composed of New York Philharmonic Society members. The items were arranged as follows: Overture, "Die Zauberflöte" (Mozart), orchestra; aria, "Martern alles Arten," from "Die Entführung aus dem Serail" (Mozart), Frieda Hempel; "Come, Sisters, Come" (MacKenzie), "Who Is Sylvia?" (Schubert), choral; "Widmung" (Schumann), "Der Nussbaum" (Schumann), "Horch, Horch, die Lerche" (Schubert), Frieda Hempel; "Gipsy Life" (Schumann), "Charity," incidental solo by Beulah Munson (Rossini), choral; intermission; overture, "The Hebrides" (Mendelssohn), orchestra; "Traum durch die Dämmerung" (Strauss), "Wiegenlied" (Mozart), "Vergebliches Ständchen" (Brahms), Frieda Hempel; "The Sea Fairies" (Gilchrist, choral; aria from "Ernani" (Verdi), Frieda Hempel; "Lullaby" (Brahms), "Trust in the Lord," largo (Handel), choral, orchestra and organ.

To her scheduled numbers Miss Hempel of necessity added several encores, all of which were in classic German, except the "Ma Curly Headed Babby" (Clutsum), sung with a charming English pronunciation and which made a particular appeal to her listeners.

The Mozart Choral contributed much pleasure with its numbers, each of which showed the result of careful rehearsal, under capable, intelligent and musicianly direction. "Who Is Sylvia?" called for a repetition, which was granted, and the Handel largo "Trust in the Lord" proved thoroughly impressive and formed an effective climax to the well chosen program.

Beulah Munson, who sang the incidental solo in "Charity" (Rossini), merited the special applause which the big audience gave her singing in this number.

During the intermission Mrs. Noble McConnell, the president of the New York Mozart Society, received in Box 2.

Saturday afternoon, March 6, this society will hold its fifth musicale at Hotel Astor, when Christine Miller, America's contralto; Evelyn Starr, violinist, and Horatio Connell, baritone, are announced in an interesting program.

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AMERICA'S FOREMOST WOMAN PIANIST PRESENTS PROGRAM AT TRINITY
WHICH EXCITES PROFOUND ADMIRATION OF CRITICAL AUDIENCE
—WAS ONE LAYMAN COULD ENJOY, TOO.

Technically Myrtle Elvyn, who gave a piano recital at Trinity last night, was substitute for Josef Lhevinne, detained in Europe on account of the war.

Artistically, the word "substitute," as applied to Myrtle Elvyn, is sacrilege, for if she always plays as she did last night, then almost



MYRTLE ELVYN.

every other pianist in the world must take second place to her—at least before an American audience.

Aside from splendid technic, which nowadays is taken for granted, this girl from the Texas ranges possesses understanding and sympathy to a remarkable degree. Not only does every note she plays have its gradations of light and shade, its tear or its laugh, but her very fingers, nay, her whole body, keeps in harmony, a fascinating unit of wonderful mobility.

She offered a wonderful program for an American audience, one in which harmony and rhythm were not entirely displaced by calisthenics. Indeed, it was the most tuneful, yet probably the most difficult program which has yet been played at Trinity.

And it was filled with unusual numbers, too, the sort that one talks about afterwards, and which remind of something else. Like "Lotus Land," for instance, by Scott, which is a masterpiece of descriptive music. And as an encore number she played "Blue Danube" with variations, which really wasn't half as pretty as the virgin score, but made a fascinating bit of "dis-arrangement" to watch.

If ever an artist deserved a packed house, Myrtle Elvyn is that person, and doubtless, in view of her exquisite performance last night, she will be so greeted at her matinee on Saturday, for it was an army of Elvyn boosters who left Trinity last night.

One could easily devote a column to analyzing her program without danger of being tedious, but those who follow these things can realize, by a mere glance at it, that Miss Elvyn is not confined to any limited sphere in her art, the third segment especially, calling for a tremendous wide scope of mechanical endeavor and artistic expression.

And by the way, her program Saturday will be entirely different from that of last night, though it is to be hoped that she will use the "Lotus" song and "Blue Danube" as encores.

Here is last night's program:

Kreutzer Sonata	.....	Beethoven
Caprice (from Alceste)	.....	Gluck-Saint-Saëns
Minuet, G major (originally for the violin)	.....	Beethoven
Rhapsody, E flat major	.....	Brahms
Lotus Land	.....	Cyril Scott
Scherzo (from A Midsummer Night's Dream)	.....	Mendelssohn
Caprice Viennois	.....	Kreisler
Schoen Rosmarin	.....	Kreisler
Etude de Concert	.....	MacDowell
Marche Militaire	.....	Schubert-Taussig
Tannhäuser Overture	Wagner-Liszt

—Los Angeles Daily Times, February 12, 1915. (Advertisement.)

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G. Schirmer, New York.

"ARABESQUE," a piano solo composed by Albert von Doenhoff.

There is something delicate and spontaneous about this genial work which suggests the French school, yet it is not French; nor is it Schumann. It is simply a pleasing, well written, effective, and comparatively easy piano solo, free from plagiarisms and exaggerations, and well within the powers of the average amateur pianist. It is carefully edited and well fingered, and is consequently of great value as a teaching piece for pupils who are fairly well advanced. It will serve as a capital preparation for the classical sonatas, for it is written in the technical manner of the rondos, impromptus, and divertimenti of the composers who bridged the gulf between Hummel and Chopin. This Arabesque is nearer Hummel than Chopin, however, and for that reason is a most desirable work for students.

TWO PIECES: "PRELUDE," "STACCATO ETUDE." Composed for the piano by Algernon Ashton.

These works are strictly classical in style. The "Prelude" has a certain Brahms-like appearance in the technical figures. It is also far more classical than romantic and modern in its development of short phrases, and avoidance of long melodies such as Chopin employs in his poetical studies, improvisations, and impromptus which are loosely designated preludes. Of Chopin and of the Russian school there are not the slightest traces in the piano works of Algernon Ashton. The staccato etude is as academic as a study by Cramer, though full of musical interest, and perfect in its unity of style. If these works fail to rouse much enthusiasm in students it is because they are devoid of that warm sentiment and those cloying harmonies usually found in modern works. Those whose tastes are formed, and who can find pleasure in the more sober styles that range from Bach to Brahms, will be better able to enjoy these masterly but not exuberant works of Algernon Ashton, who is one of England's most serious, industrious, and genuine composers.

TEN SIMPLE LITTLE IMPROVISATIONS FOR THE PIANO: "CANZONE," "MENUETTO," "IDYLL," "ROMANCE," "VALSE," "CAPRICCIETTO," "GIGUE," "SCERZETTO," "BERCEUSE," "IMPROMPTU." Composed by Algernon Ashton, op. 148.

These are simpler pieces than the "Kinderscenen" pieces by Schumann, though longer. They serve admirably as teaching pieces in the classical manner. In spite of their simplicity they reveal the personality of the composer in every phrase.

"FOUR NOCTURNES," for voice and piano. Composed by Percy Lee Atherton.

The names of these four serious art songs are: "O Silent Night," "When You Pass by Me Swiftly," "With Rue My Heart Is Laden," "Soft from Thy Silvern, Dusk-full Dome." They are essentially recital songs, demanding good singing, clear enunciation of the syllables, and a well played piano accompaniment. Harmonically they are thoroughly modern. They are modern, too, in the subservience of the musical phrase. These same phrases played on an instrument and without the words would sound uneven and vague. They require the words to make them satisfactory. There is a good deal of atmosphere and genuine feeling in these songs. When they are well performed they will be effective enough; but it is to be feared that this album must always remain a sealed book to the great public.

White-Smith Music Pub. Company, Boston.

"THE HIDDEN SONG." Words by B. B. Gibson, music by Charles Wakefield Cadman.

This very smooth and vocal melody will instantly commend itself to singers, and the effective but simple accompaniment is within the powers of any amateur pianist. The song is evidently the work of a composer of experience who knows how to write practical songs for the general public without descending to the commonplace and cheap.

Oliver Ditson Company, Boston.

"O RADIANT HOUR," a marriage song, with organ or piano accompaniment and obligati for violin, cello and harp. Words and music by Frederick Stevenson.

There is nothing in this song that a singer should not be able to read at sight, and it is of course true that any accompanist could play the instrumental parts without hesitation. Evidently the composer knew that this sort of song had to be performed on the shortest possible notice

by the singers and organists of the various churches throughout the land, and he has made music that can be adequately interpreted with little or no rehearsal. It is melodious and effective.

"LOVE AND LIGHT." Sacred song, with words by C. C. Irvin, and music by Minnie T. Wright.

Church singers will find this tuneful and expressive song well adapted to church use. It is free from theatrical climaxes and strong sentiment, and it will not disturb a religious service except to give musical pleasure and make the service more attractive.

"WITCH-WOMAN." A song with words by Celia Harris and music by Deems Taylor.

This song has the unmistakable atmosphere of the dramatic ballad together with a suspicion of humor. The combination is pleasing. The song is also simple and has vitality. It ought to take a permanent place on the programs of concert singers.

"BEHOLD THE RISEN KING," an Easter song with violin obligato. Composed by Louis R. Dressler.

There is a kind of folksong manner in this genial solo which will make an instant appeal. It is not only a comparatively simple song, so far as the notes are concerned, but it is also an easy song to learn on account of the natural and almost conventional style of melodies it contains. With this song a singer can make much effect with little trouble. The accompaniment is adaptable to the organ.

Frank Gittelson in Baltimore Recital.

... The performance was a fine triumph for Mr. Gittelson throughout. His choice of works showed him to be a master of the instrument. For no one deficient in taste or technique would venture on concertos by Nardini and D'Ambrosio, as weak artists would naturally prefer showier works, having less music and less difficult. ... Mr. Gittelson showed his skill especially in the piano and pianissimo passages and in his beautiful legato work. Here his tone was beautifully clear, true and firm, although so soft that nothing lived twixt them and silence. ... The Dvorak-Sarasate dances were both superb, but probably his greatest success in absolute music was his thoroughly artistic rendition of the Schubert-Wilhelmj "Ave Maria." He was again and again recalled at the close of the program and played a Scandinavian folksong, transcribed for violin by a Danish composer.—Baltimore American, January 30, 1915.

An unequivocal success was scored yesterday afternoon ... when Frank Gittelson, the young American violinist, was heard for the first time in Baltimore. His reputation as a player had, of course, preceded him, but the most sanguine anticipations fell far short of the reality yesterday. Mr. Gittelson has, without exception, every qualification that goes to make a great violinist: a singularly warm, rich tone in the more emotional and cantabile passages, an equally remarkable flexibility in the more vivacious parts and, above all, a very unusual equilibrium and poise generally attained only in riper years. ... —Baltimore News, January 30, 1915.

Judging from the applause which greeted his performance and the acclaim with which his playing was received, the audience enjoyed this particular recital quite as much as any that has been given thus far. He had an amazingly facile left hand, fingers of truly astonishing flexibility, so that he seems to have absolute command of the "fireworks" of the violin. As the recital proceeded he displayed a good deal of temperament and no little sentiment. His bowing is vigorous and marked by a certain breadth that makes much of his work extremely effective, and his interpretations are not without sentiment and are always appreciative and thoughtful.

Nothing could have been more beautiful than his reading of the first two movements of the magnificent D'Ambrosio concerto, nor more tender and alluring than his strikingly skillful rendition of the "Qui Oriente."

In the cantabile passages and when playing on the muted instrument his work is quite exquisite. The very fine bits, the dainty pianissimos and the like are incomparable. The Hubay "Zephyr"—that uncompromising example of gymnastics—he played with so much effect that a repetition of it was immediately demanded.—The Baltimore Sun, January 30, 1915.

Gittelson's first recital in Baltimore made a very good impression. His strong points are those which must be strong for a person to be a successful executant and indicate enlarged future for his work. His tone is much finer than one often hears, and its quality and truthfulness of pitch is remarkable in difficult double note playing. The sureness, the clarity and general dexterity of his playing are particularly grateful.—Baltimore Star, January 30, 1915.

(Advertisement.)

Minneapolis Praise of Chicago Baritone.

Marion Green sang the role of the High Priest in Saint-Saëns' "Samson and Delilah," with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, recently. The following abbreviated reviews are expressive of only praise for the singing of the baritone:

Marion Green, the favorite Chicago baritone, did his invariable and dependable artistic work as the High Priest.—Minneapolis Tribune, February 15, 1915.

The High Priest was tellingly sung by Marion Green, of Chicago, baritone. Mr. Green made an even more favorable impression with his fine voice and sincere method than upon the occasion of the second Beethoven concert.—Minneapolis Journal, February 15, 1915.

The beautifully cultivated baritone of Marion Green added a deal to the ensemble.—Minneapolis News, February 15, 1915.

Marion Green was an excellent High Priest, bringing to the role a beautiful voice and good art.—St. Paul Pioneer Press, February 15, 1915. (Advertisement.)

Bispham Sings All-American Program.

David Bispham was heard in a private song recital at the MacDowell Club, New York, on February 23, in an all-American program, assisted at the piano by Woodruff Rogers and by the composers, Carl Deis, F. Morris Class, George Chadwick Stock and Arthur Bergh, who played the accompaniments to their own songs. The composers represented were Henry Hadley, William J. McCoy, Marion Bauer, Huntington Woodman, Henry F. Gilbert, Gena Branscombe, Arthur Farwell, Charles Wakefield Cadman, Carl Deis, F. Morris Class, George Chadwick Stock and Arthur Bergh, and in a general way it may be said that these compositions made a fair showing of American talent. A few of them indeed are genuine valuable compositions, but it must be admitted that the majority were below mediocrity.

Those whose works upon this program were of genuine value were William J. McCoy, Henry F. Gilbert, Charles Wakefield Cadman and Arthur Bergh. The "Minstrel of Romance," by Marion Bauer, may also be mentioned as being a pleasing composition in the popular style, and Arthur Farwell's "The Deathless Voice" is one of his well known Indian arrangements which may please those who are in search of the exotic and weird, but possesses no other value except in its association with the Indian folklore.

"The Flint Song," from "The Cave Man," by McCoy, is a remarkable composition, and if this is a test of his powers and if it is true, as reported, that he is writing opera, it is fairly safe to say that we will have before long American opera of genuine worth and such as has not yet been heard in this country.

The "Pirate Song," by Henry F. Gilbert, is also a composition of remarkable power. Charles Wakefield Cadman is too well known and too universally appreciated to need any special comment here. It may only be said that his "Knighthood Song," sung upon this occasion, was one of the principal successes of the evening.

The first composition of Arthur Bergh, "The Night Rider," was a distinct disappointment, but the same composer's "Fate of the Flimflam," to words by Eugene Field, is delightful, and his music to recitation, the "Pied Piper of Hamlin" (Robert Browning), is an excellent if not especially original composition.

Mr. Bispham was remarkable, as he always is. His characterization of "The Flint Song," "The Pirate Song" and "The Fate of the Flimflam" was extraordinary, and his recitation of the Browning poem showed his great power as an actor. His facial expression and tonal variations were immensely impressive. As an encore Mr. Bispham gave a recitation, "The Days of Long Ago," with music by Arensky.

Germaine Schnitzer Gives Advice.

One of the most frequent and oftentimes most embarrassing trials of artists is the wholesale seeking of their opinion and expert advice by ambitious teachers in regard to pet pupils and prodigies.

Germaine Schnitzer, the brilliant (a quality confined not alone to her playing) young pianist, tells an amusing and characteristic tale in this connection. It was after her appearance as soloist with the local orchestra in a well known Western city that Miss Schnitzer was approached by a prominent piano teacher and besought the favor of a hearing for two of her most talented pupils.

Out of the kindness of her heart, as well as from a real desire to learn of the work done by a leading pedagogue of one of the representative Western cities, the pianist consented.

When the last agonies of the "talented pupils" exceedingly bad playing were over and the awkward pause ensuing had to be broken, Miss Schnitzer patiently queried: "And how many hours do these pupils practice a day?" "Oh," proudly responded the teacher, "not more than three; you know a pianist has said in a book he wrote that it is not necessary to practice more than three hours a day."

"Quite so," affirmed Miss Schnitzer; "it is not necessary for that particular pianist, but for these pupils I hardly think twenty hours out of the twenty-four would be sufficient."

"Naturally," naively concluded the pianist, "the lady was very angry, but, Mon Dieu, what else could I have said?"

Athens Lauds Belle Gottschalk.

Belle Gottschalk is a soprano of operatic calibre. She has a voice of the splendid range of four octaves reaching as high as E.

Her voice is of a lyric quality, very light and extremely flexible and has some very high notes. She has, however, a very rich dramatic, almost contralto quality in the lower registers, being blessed with a really first-class vocal organ, she does credit also to her training.

This young student has been trained under the great Etelka Gerster, the late Frank King Clark, America's great vocalist, and other trainers who take the credit for placing and training of Geraldine Farrar's voice. This strict training has evidently produced very painstaking workmanship of the scholarly type.

Among the many very fine qualities of this young prima donna is her exquisite diction. She enunciates with perfect clarity in four

languages, every word of her song being as clearly audible and almost cameo-like in its perfect distinctness. This is, of course, a cardinal virtue in poetic and dramatic interpretation and is a requirement of the operatic stage for which she is prepared.

She has made her debut in Poland and is favorably received by the critical European audiences. There is no doubt that Athens can afford musical critics who can understand and appreciate this young artist. Miss Gottschalk's program shows her really fine versatility ranging all the way from brilliant pieces of coloratura work to the simplest folksong and sustained emotional singing.

Her program furnishes examples of the most radical modern French composition. . . .

The bird aria from "Faglicci" tests the powers of a singer with its brilliant trills. In this great song Miss Gottschalk's really lyric and bird-like voice soars with a lightness and brightness, which shows not only a fine natural capacity, but that infinite "capacity for taking pains" that achieves true artistic results.

"Sky Blue Water," by Cadman, sung here by the late Mme. Nordica; Chadwick's "Danza," made famous by Mme. Schumann-Heink; Schneider's "Flower Rain" are all very popular songs and have been rendered by great artists so often as to be great favorites. This young girl is able to challenge comparison in her rendition of them.

One song on her program, a Tuscan folksong by Kurt Schneider—is one of the most exquisite simple melodies and demands perfection of quick sustained poetic emotional song. Miss Gottschalk renders it adequately, which is saying a great deal.

One of the most interesting songs on her program is a beautiful little love song, reposeful, joyful in tone, a composition of Hugh Hodgson. The theme by Clinton Scollard is "Joy in the Season's Change." Our young pianist is a poet and a maker of classic and refined songs which are "not without honor in his own country," and even stand the comparison of placing in a program full of the great classic immortal composers.—The Banner, Athens, Ga., February 6, 1915. (Advertisement.)

Julia Claussen in Chicago.

Julia Claussen, the distinguished mezzo-soprano, is shown in the accompanying snapshot ready to enter her new electric automobile.

Following are some encomiums which she received recently in Chicago:

She has not only a noble voice, but a psychological something that gets down beneath the surface, something that makes the breath come



JULIA CLAUSSEN ENTERING HER NEW-ELECTRIC AUTO.

a little more quickly and the hearer a little more obvious to the presence of other things than music in life. This is the highest kind of art in music and this is the way that Mme. Claussen sang yesterday. She is one of the few.—Chicago Journal, February 13, 1915.

There may be greater Wagnerian singers than Mme. Claussen, but I have heard all that this land affords and spent last summer in Germany listening to their most famous and I have found none that was her superior. She has the sustained beauty of tone, the volume for the full climax, and the strength to carry the phrases through to the end without fatigue and to make these gifts of some avail; she has the brain and heart to conceive the force of the thing.

The mind of man cannot conceive of anything as absolutely perfect, but the concert of yesterday came about as near the ideal as is possible.—The Chicago Evening Post, February 13, 1915.

Mme. Claussen is a dramatic singer of the greatest ability; she sings the roles of a dramatic soprano as well as the contralto, with apparent ease and with all the nobility of which Wagner's carnality is capable.—Chicago Tribune, February 13, 1915.

Mme. Claussen sang magnificently.—Chicago Daily News, February 13, 1915. (Advertisement.)

Mrs. King Clark's Recreations.

"To become a singer, and one who wants to sing for years," said Mrs. Frank King Clark in a recent interview, "my advice is to become a physical culturist. Not to do the dainty 'stunts,' but the strenuous ones. I believe 'rooting' at a ball game is not undignified for a singer, but when I go to a baseball game you may be sure I don't fail to let the umpire know when he makes a rank decision. My next recreation is horseback riding. Give me a good spirited horse, and you can have all your eighty horse power cars in the universe. Horseback riding exercises all the muscles, and that is what a singer needs. An overdeveloped chest gives an artist a stunted appearance, and a concert singer's looks has much to do with success. Walking is another exercise that few people in America enjoy. In Europe a ten or twelve mile jaunt is nothing."

Prof. Emil Sauer made a markedly favorable impression in Vienna recently with his performance of Schumann's A minor piano concerto.



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University Extension Work.

Minneapolis, Minn., February 26, 1915.

The program of the Thursday Musical Club meeting of February 16, held at the First Baptist Church, was entirely devoted to chamber music by American composers. Many interesting and little known compositions were heard. Whelpley's "Minuet" and Spross' "Valse Caprice," both for two pianos, were skillfully played by Eloise Bateman and Mrs. Arthur Queenby. Grace Chadbourne sang pleasingly Cadman's "Call Me No More," La Forge's "Like a Rose Bud," and "I Lift the Trill in Golden Throat," from Herbert's "Natoma." Blanche Sheffield (violin), Edna Matson Williams (viola) and Florence Park (piano) played three numbers from Busch's suite. Mrs. Ralph Ellis sang effectively three Creole songs by Clara Peterson, "Papa va a la Riviere," a cradle song of Flemish origin, "Salangado" and "Zozo Mocquer." Marie Meyer Ten Broeck played in her usual brilliant way MacDowell's "Claire de lune" and his polonaise in E. Grace Updegraff sang with fine intelligence Lawrence Kellie's "Apple Blossoms," and two songs by Edgar Stillman-Kelley, who was her teacher of musical theory when she studied in Berlin. These songs, "Iras," from "Ben Hur," and "Israfil," are splendid compositions and strengthened our praise of Mr. Kelley, though we had heard his "New England Symphony" played by the Minneapolis Symphony Orchestra just a short while ago.

The last number was a group of part songs, "An Indian Lullaby," by Beach, "The Green of Spring," by Foote, and "Thistledown," by Chadwick, sung by Miss Chadbourne, Mrs. Ellis, Mrs. Farmer and Florence Earle. A most fitting impromptu part of the program was a little speech made by Harry Jones (husband of a former club president), about his grandfather, Samuel Francis Smith, who wrote the words of "My Country, 'tis of Thee" while he was a student at Andover. Mr. Jones had the original manuscript for a long while, in fact until the descendants of the author gave it to Harvard University. The audience then sang "America," with Mr. Jones directing and Edna Wakeman at the organ.

MINNEAPOLIS ORCHESTRA ON TOUR.

The absence of the Minneapolis Symphony Orchestra on its midwinter tour and the fact of it being Lent both conspire to making it a very quiet week in musical matters.

MINNESOTA UNIVERSITY EXTENSION WORK.

Ruth Anderson, violinist, played in Worthington, Minn., on the evening of February 24 under the auspices of the University of Minnesota Extension Department. The wonderful work done by the university is replacing with good talent the lyceum courses that formerly furnished poor talent. The whole State has been canvassed and the local committees are made up of university graduates. During the spring, there is a "Health Week," when speakers (doctors, nurses, etc.), are sent to these towns and they speak gratis to the audiences. The great good accruing from this form of education cannot be overestimated.

NORTHWESTERN CONSERVATORY OF MUSIC.

The members of the Conservatory Club and their friends were guests of Mrs. Leslie Hall Pinney, instructor in dancing, and Elmer E. Kelley, member of her class, at a Colonial party, held at the Auditorium at Lake and First avenues, on Saturday evening, February 20. Members of the conservatory dancing class were also guests.

An important conservatory event of the past week was the fifth in a series of special faculty concerts, given at the Walker M. E. Church. The event marked the organization of a branch school at Bloomington avenue and Lake street. The interest shown by the residents of that locality has prompted the conservatory management to establish at that point a fully equipped school where instruction in music may be secured.

On Friday, February 12, at the regular faculty hour, John J. Beck, of the conservatory piano school, gave an entire Schubert program. Minnie Ledbetter Phillips, soprano advanced pupil of Robert Fullerton, assisted also in Schubert compositions.

Robert Fullerton, head of the conservatory voice department, returned Monday from Rockford, Ia., where he assisted on Sunday in the dedicatory program given at the new M. E. Church, in that city. This is Mr. Fullerton's former home, and he received a warm welcome.

The fourth in this semester's evening student recitals took place Wednesday evening, February 17, when Ethel Alexander, of the conservatory piano faculty, presented a large class. The pupils who appeared were Marie Johnson, Genevieve MacLachlin, Frances Frankson, Ruth Fos-

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NORTHWESTERN CONSERVATORY NOTES.

On Saturday morning, February 20, at the faculty hour, a large audience was in attendance for the program given by David Patterson, of the conservatory piano department, and John Seaman Garns, of the expression school. Mr. Patterson's numbers included prelude E minor, "March-wind," and etude, F sharp, by MacDowell. Mr. Garns' work covered selections from a collection of folk tales and legends which he has gathered from all parts of the globe.

Josephine Retz-Garns, associate professor of the conservatory expression school, has been given charge of the class and private work in expression at Stanley Hall, during the illness of Luella Bender, instructor of that department.

Imogene Hattenbach, member of the conservatory expression class, gave several dramatic readings on a benefit program for the Kindergarten and Day Nursery of the Lutheran women of the city on Tuesday, February 16.

RUTH ANDERSON.

Romans Provided with Good Music.

Rome's Musical Art Society is one of those thoroughly alive Central New York State organizations, which is not allowing its city and environs to become "back numbers" musically. Its musical course this season has included a concert by Anna Case, the Metropolitan Opera Company soprano, in October; one by the New York Symphony Society, with Ethel Leginska, piano soloist, in February, and in April it presents Evan Williams, the Welsh tenor. Two very attractive concerts are scheduled for March: Anna Shaw Faulkner, of Chicago, in her lecture on the "Ring," and the Community Chorus concert, with Tom Ward, of Syracuse, as the conductor.

Elizabeth B. Turney is the president of the Musical Art Society.

Of Ethel Leginska's playing at the recent concert, the Rome Daily Sentinel, February 17, had the following to say: "Ethel Leginska, the young English pianist, whose sensational success has attracted widespread attention, played Liszt's 'Hungarian Fantasy,' and captivated the house, as is usual with her. She has an originality of style, an extraordinary power and a musicianship which place her among the few universally popular and thrilling artists of the day. She was gracious enough to respond to repeated applause by giving Leschetizky's 'Two Skylarks,' in which her lovely soft, sympathetic touch, more unusual in her because of her choice of brilliant pieces, showed that she has the other side also. A slight emotional, temperamental, romantic little figure, she surprises with her strength and thrills with her daring, unusual musical effects. It will not be easy to pass on to other pianists and forget her."

In the same review appeared also this tribute to the Musical Art Society:

"Each year the Musical Art Society proves its progress by the concerts it is able so successfully to bring."

Bourdon's Visit.

Louis H. Bourdon, the Montreal manager, who arrived in New York on February 19 last, left for Canada on Sunday morning to resume his numerous business duties there.

Mr. Bourdon, who is probably the youngest manager Canada can boast of, has had a very good season in spite of the war. So far this winter, he has given concerts for charity which netted a total profit of \$13,000. Conditions are not what they were last year, and it is almost impossible, he states, to receive the support of the Canadian public just now with any musical enterprise other than for charity.

Last season Mr. Bourdon introduced to Canadian audiences Valentina Crespi, the Italian violinist; Teresa Carreño, the pianist; Mischa Elman, and Johannes Bachaus, in addition to local talent. On March 25 the young impresario was to have starred Lhevinne, but owing to the war the noted pianist has been detained in Europe. On March 15 he will feature Katharine Goodson, the English pianist.

Mr. Bourdon is the founder of the Dubois Symphony Orchestra, which is composed of eighty-two members, as well as the Dubois String Quartet, which is just entering upon its sixth season.

Mr. Bourdon, while in New York, has been doing all of his press work by mail. He is to give concerts on March 8, 9, 15, and April 9, and for this reason is kept unusually busy.

Germaine Schnitzer with Russian Symphony.

Germaine Schnitzer, the pianist, is to be the soloist with the Russian Symphony Society, Modest Altschuler, conductor, at the second subscription concert, Saturday evening, March 6, Carnegie Hall, New York. She will play the Tchaikowsky piano concerto in B flat minor.

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Forsyth Pupils Flourish.

W. O. Forsyth, the Toronto pianist, composer and pedagogue, has been as busy as ever this winter, despite war's alarms and dreadful actualities. His class of pupils knows no diminishing and his many sided activity is in the same urgent demand as before the grim shadows clouded the musical heavens of the world.

One of the Forsyth studio products, Miss McAlpine, played recently at the Ladies' Music Club recital in Owen Sound, Canada, and scored a ringing success. The Owen Sound Sun found her to be possessed of "perfect technic" and able to "make her audience grasp the meaning and spirit of the compositions." All her numbers were "played delightfully" and she was "encored insistently."

Arthur Singer is another Forsyth pupil who has been doing honor to his instructor of late. Not long ago Forsyth invited some music lovers to his studio to hear Mr. Singer play. Of the event the Toronto Daily News says: "Mr. Singer impressed the listeners by his repose, by the facility of his technical powers, by the rhythmic spirit of his playing, and above all by his grateful interpretation of such compositions as had a really poetic message. He is a young man of keen sensibilities and of artistic common sense, which is by no means so plentiful among pianists as to be dismissed without remark."

In the Toronto Saturday Night one reads about Mr. Singer: "He unites a very fine technical equipment in the matter of stroke, touch and pedalling with real poetic feeling."

Norwegian Suffrage League Concert.

On Monday evening, February 22, the Norwegian Suffrage League gave a concert at Imperial Hall, Brooklyn, for the benefit of the Norwegian Children's Home, at which the following appeared: Charlotte Lund, soprano; Olaf Jensen, piano; Halfdan Jebe, violin; Antonia Drewsen, soprano, and Brynjulf Stranden, baritone. Elsi Olsen, Mrs. Edmond Severn and Mr. Denau were the accompanists. Charlotte Lund delighted the large audience by her charming and artistic singing of an aria from "Manon Lescaut," Puccini; "Sconforto," Tirindelli; "Printemps Nouveau," Vidal; "Inter Nos," MacFadyen; "Hopak," Moussorgsky, and "Was It in June?," Koemmenich. Halfdan Jebe played "Havaneise," by Saint-Saëns; "Serenade Andalouse," Sarasate, and "Burlesque," Jebe. He was well received. Antonia Drewsen, a soprano pupil of Charlotte Lund, possesses a voice of fine quality, which

showed excellent training. Olaf Jensen contributed "Adelaide," Beethoven-Liszt, and "Polonaise," in E flat, op. 22, Chopin. Mr. Stranden sang "Invictus," by Bruno Hahn, and "Serenade," Tschalkowsky, and later, with Miss Drewsen, Mendelssohn's "Vogue leger Zephir" and "Ved Havet," Kjerulf.

Special mention must be made of Mrs. Edmond Severn's excellent and musicianly accompaniments of Charlotte Lund's songs.

Alois Trnka's Many Triumphs.

During the past eight years of Alois Trnka's activities in New York, both as teacher and concert violinist, this young artist's brilliant record has created a following worthy of his high achievement in the art of violin playing.

As soloist, his extensive repertoire is of no small consideration, as it comprises not only all standard works, but



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new compositions as well, which Mr. Trnka is always introducing on his varied programs.

As instructor Mr. Trnka's manner of imparting knowledge has been highly appreciated by many professional violinists, who now hold prominent positions in America as soloists and teachers. More conspicuous among them is David Hochstein, who, after a thorough course of five years' study with Mr. Trnka, met with brilliant successes abroad. There, under Professor Sevcik's tutelage, he won first prize, including one thousand crowns, a concert violin and the Austrian State Diploma, the highest honor bestowed on any artist by the "Meisterschule." Since Hochstein's debut, a short time ago, he has literally won the hearts of both audiences and critics in New York, Boston, Buffalo, Rochester, etc.

As a token of appreciation of Mr. Trnka's teaching, Professor Sevcik has recommended many American students to him.

Mr. Trnka appeared as soloist with New York and Washington orchestras, as well as having played concert engagements in Chicago, Philadelphia, Buffalo, Rochester, etc.

Mr. Trnka will give a recital at Aeolian Hall, New York, on March 26, under the auspices of the Music League of America. The program will appear in a later issue of the MUSICAL COURIER.

Pietro A. Yon, Organist.

J. Plag's mass, which was performed last Sunday, February 28, at the Church of St. Francis Xavier, New York, by Pietro A. Yon, proved very successful. The work stands among the best of the modern German school. It is massive in construction and the themes are developed with effect. The boys' choir in this mass was well prepared, their voices showing resonance and finish. On Sunday, March 7, the following program will be performed in the morning: Mass in honor of St. George, for four men's voices (à capella), Gössler; proper, "Oculi," etc., Gregorian; in the evening: vespers of the Sunday, Gregorian; hymn, choral; "Ave Regina, Lotti; motet, "Tristis est," Yon; "O Salutaris," Yon; "Tantum Ergo," Yon.

The fourth concert (January 7) of the Tonkünstler Orchestra in Vienna consisted of a Goldmark memorial program. Oskar Nedbal conducted.

Rebecca Davidson Again Praised.

Rebecca Davidson, the gifted young pianist, recently gave a recital at Wesleyan University, Delaware, Ohio, when she was heard in the following program: Toccata and fugue, Bach-Taubig; "Pastorale Variée," Mozart; "Ecosaises," Beethoven-Busoni; capriccio, B minor, Brahms; rhapsodie, C major, Dohnanyi; sonata, B flat minor, Chopin; prelude, G minor, Rachmaninoff; "L'Alouette" ("The Lark"), Balakirew; "Reflets dans l'eau," Claude Debussy; "Venezie e Napoli" (tarantelle), Liszt.

Following this appearance, two papers of that city spoke of her work thus:

Those who were fortunate enough to be present Thursday evening at Sanborn Hall at the recital given by Rebecca Davidson, pianist, were greatly favored with a most enjoyable program, presented in an unusually interesting manner.

Miss Davidson has fine musical imagination and temperament in her playing and a technic which is brilliant carried her through the many difficulties of Thursday evening's program with repose. The demands made upon the player in the toccata and fugue, which opened the program, were met in every way. Also the warmth of tone color given in the "Funeral March" of the Chopin sonata, op. 35, showed the fine musical ability of the artist.

Miss Davidson is one of the younger pianists and already plays with much maturity and an individual interpretation which are the essentials of an artist, and great things can be expected of this young lady, who is already far advanced in the realm of artistic piano playing.

In the closing number of the fourth group, "Tarantelle," by Liszt, her technical powers were fully equal to this work, and after this group she responded with a charming little encore. The evening's recital was a most delightful one and reflected great credit on the performer, giving as she did works of Bach, Beethoven and Brahms,



REBECCA DAVIDSON.

Chopin and others, with equal facility and musical knowledge.—Delaware (Ohio) Journal-Herald.

All the commendations that preceded the appearance of Miss Davidson were fully established in the minds of those who attended the piano recital given by this young artist. The program was played in a very artistic manner showing much individuality. Her octave work, as well as breadth of tone in chord and wrist work, fully showed Miss Davidson's splendid ability in this demand.

The entire program was rendered in a manner that pleased the audience and elicited much praise in behalf of the young artist.—Delaware (Ohio) Daily Gazette. (Advertisement.)

Fifth Chamber Music Concert.

The Olive Mead Quartet and Ethel Leginska, the pianist, are features of the fifth chamber concert, People's Symphony Auxiliary Club, to be given in the auditorium of the Washington Irving High School, New York, Saturday evening, March 6. The quartet will play the Beethoven quartet in A major, op. 18, and a piano quintet, op. 81, by Dvorák, with Mrs. John R. MacArthur at the piano.

Miss Leginska will render a group of piano solos, including a Schumann rondo. The latter is to illustrate the fifth lecture on musical form, by Franz X. Arens.

Musical at Rebarer Studios.

On Saturday afternoon, February 27, John Rebarer, concert pianist, gave a students' recital at the Rebarer studios, 420 Madison avenue, New York, at which the following interesting program was rendered:

Silent Longing.....	Eckhardt
A Sleepy Dolly.....	Addison
The Skating Lesson.....	Dorothy Gillam.
Happy Dreams to You.....	Martin
A Curious Story.....	Louise Marshall.
Song Without Words.....	Rose Gillam.
Melody.....	Mendelssohn
Sonata, No. 7.....	Masselet
Etude Melodique.....	Marion Silkworth.
For All Eternity.....	Haydn
Oh, Fair, Oh Sweet and Holy.....	Huss
Technical demonstration by class of four pupils.	
Prelude, E minor.....	Mascheroni
Dance Caprice.....	Fred Ruthinger.
Reverie.....	Gertrude Price.
Twilight.....	Dorothy Fausner.
Butterfly.....	Sternberg
Pastorale.....	Dennee
Adieu.....	Marjorie Wiggins.
Sous Bois.....	Scarlatti
	Schubert
	Staubh
	Carol Quinn.

S. Constantino Yon's Studio Recital.

Cordelia Latham, one of S. Constantino Yon's artist-pupils, will give a song recital at the Yon studio, Carnegie Hall, New York, on Sunday afternoon, March 7, when she will sing four groups of songs, in German, French, Italian, and English.

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Miss Larrabee Heard in Classic Program.

Florence Larrabee, pianist, gave the following program at the Mount Ida School for Girls, Newton, Mass., on February 23:

Sonata in C major, op. 53, Beethoven; Etudes: op. 25, No. 12, op. 10, No. 8, op. 10, No. 12, op. 10, No. 5; scherzo in C sharp minor, op. 39, Chopin; Marionettes, Stcherbatcheff; "Au Bord d'une Source," concert etude in D flat major, "Gondoliera," tarantelle, "Venezia e Napoli," Liszt.

In addition to the numbers on the program, she played the "Spieldoze," by Sauer as an encore.

Wilson's Thanks.
Atlanta, February 20, 1915.

To the Musical Courier:
Please allow me to thank you for the trouble you took to go so thoroughly over my opus 16, from the press of the Boston Music Company, and for the subsequent very careful and masterful review you published. It was much appreciated by me, for every line showed a master pen and a keen insight. Many thanks again.

Very sincerely yours,
MORTIMER WILSON.

Her voice is one with which nature has been kind. It is of wide range, exceptionally fine quality, great strength, while the singer uses it to the best advantage, showing unsurpassed musical temperament and a vast knowledge of that of which she has evidently made a life study. . . . She made many warm friends in Buffalo.—Buffalo Enquirer, February 17, 1915.

Mme. van Endert is the possessor of a fine voice, an even scale, an evident musical temperament. She sang the aria, "Leise," from "Der Freischütz," and songs by Rogers, Leoni, R. Strauss and Humperdinck, winning the approval of her hearers, who demanded encores after both numbers. An excellent mezza voce was shown in Humperdinck's "Wienlied," which was one of her best achievements.—Buffalo Express, February 17, 1915.

Mme. van Endert, dramatic soprano from the Royal Opera, Berlin, in her first appearance before a Buffalo audience, won instant success. A singer of distinguished stage presence and gracious charm, her opening number, Agatha's aria from Weber's "Der Freischütz," was sung with brilliant vocalization and a fine sense of its dramatic demands. Mme. van Endert responded to several recalls with an encore. A group of songs, "The Leaves and the Wind," by Leoni, sung in English, was delightful, while the excellence of her schooling in German Lieder was disclosed in the "Ständchen," by Richard Strauss, sung with beautiful tone and emotional fervor, to which the rippling accompaniment enhanced its appeal. "Wienlied," by Humperdinck, was another number that won deserved appreciation for its lovely pianissimo effects.—Buffalo Courier, February 17, 1915.

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Sousa's Interesting Views.

While in Boston recently, where he donated his services at the eleventh annual benefit concert of the Musicians' Mutual Relief Society of Boston, John Philip Sousa, the "March King" and dean of band leaders, expressed his views on the influence of bands in war, according to the Boston Globe of February 13, 1915, in the following interesting manner:

"Without the band, war will cease. The band is the most romantic element of war and the fact that this has been eliminated by the great developments in waging war in the last few decades is one of the most hopeful signs for world peace.

"War is killing itself. The romance of war is gone; the battle with stirring martial music leading the soldiers on and the half torn banner waving in the thickest part of the fight is a thing of the past. Instead we have batteries and detachments of troops miles away shooting frequently at objects or persons whom they cannot see with the naked eye. There is nothing in that but drudgery—no romance, nothing to look forward to. Nowadays a man can die without glorying himself for his country; in fact, the chances are good that he will.

"You can't make me feel that this rejection of all that is stimulating to the tired human body is not going to show itself in the long run in decreased efficiency and a general disgust of the people of the earth for war.

"These great fighting machines that we have heard so much about are too rigid; they do not take into account the true nature of man.

"When I was at the head of the United States Marine Band in Washington for over ten years I had an excellent opportunity to observe the stimulating effect of martial music on tired men. We frequently had very long marches; sometimes we would be on our feet all day. For example, when President Garfield was buried we were marching about ten hours, and I noticed then when the fellows were getting near the end, all fagged out, and we started up a lively, tuneful march, you could see them brace right up. They were new men.

"The same thing is true in war, I believe, and a man has got to have more than a smoke in the trenches to reinvigorate him and strengthen his courage. Without the band, war machines are going to decay."

Kasner Engagements.

Jacques Kasner, violinist, who is teaching at the Warford School of Music, Morristown, N. J., finds time to fill many important engagements either as soloist or with the Kasner Quartet. Among his recent appearances may be



JACQUES KASNER.

Photo by Henry Havelock Pierce, Boston and New York.

mentioned those at the Colony Club, New York, on January 20; in a concert for the benefit of the Philanthropic Hospital, February 6; at a reception given by Jessamine Harrison-Irvine to Mr. and Mrs. Leopold Godowsky and the Misses Godowsky at her studio in Carnegie Hall on February 7; private engagement in Brooklyn, February 13; at the University Club of Brooklyn, February 14; at the Moments Musicale at Wanamaker's auditorium, February 15, 16, 18 and 19; at Chickering Hall, February 23. Coming engagements include appearances with the quartet at a benefit for the unemployed, in Brooklyn, where he will also assist Edith Baxter Harper, and at Syracuse, Philadelphia and Trenton.

Evidently Mr. Kasner does not find time hanging heavy on his hands, and these engagements serve to show how popular this earnest young artist has become.

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NEW YORK, WEDNESDAY, MARCH 3, 1915.

No. 1823

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Musical war motto for Europe: Inter arme silent
musae.

Borodine's "Prince Igor" is to have its local
premiere shortly at the Metropolitan.

Rudolf Berger's last appearance in opera was
in "Götterdämmerung," in which he was carried off
on a shield as the dead Siegfried—a strange coin-
cidence.

Its artistic ambition undimmed apparently by the
terrors and privations of war, Prague is to have its
first "Ring" cycle in Czech language early this
month. The MUSICAL COURIER is informed that the
translation from the German was done by Heroslav
Maschek and Karl Novak.

The second New York recital of Mark Ham-
bourg, the Russian pianist, will take place at Aeolian
Hall, Sunday evening, March 14. He will play the
C major sonata of Beethoven, Brahms' variations on
a theme of Handel, a group of Chopin numbers, and
three compositions written specially for him.

From the New York Sun of last Sunday: "Go-
ing back to 'The Girl of the Golden West' (Puc-
cini), it is not difficult to see now that the subject
matter of the book was not of the best possible type
for operatic treatment." The MUSICAL COURIER
saw it at once when the work had its premiere here,
and said so immediately.

If the San Francisco Exposition is engaging any
symphony orchestras from other cities to give con-
certs at the Exposition, why not be fair and engage
all of them? The idea should be to show visitors
what this country has been accomplishing in the
line of symphonic performance as represented by
the big orchestras in our large cities.

Harold Bauer will be the soloist at the Thursday
evening and Friday afternoon concerts (March 4
and 5) of the Philharmonic Society. He is to play
Schumann's concerto. The orchestral numbers will
be Brahms' "Tragic" overture, "Freischütz" over-
ture, and Dvorák's fourth symphony. Sunday's
(March 7) Philharmonic program will present
Gabilowitch in the Chopin E minor concerto, Men-
delssohn's "Fingal's Cave" and Beethoven's "Leon-
ore" No. 3 overtures, and the "Country Wedding"
symphony in memory of its composer, Carl Gold-
mark, who died January 3 in Vienna.

"In certain quarters, by the way," remarks Max
Smith in the Press, "there seems to be a belief that
Arturo Toscanini has a sort of monopoly of re-
hearsals in the Metropolitan Opera House. . . .
A careful record is kept in the Metropolitan Opera
House of all rehearsals. An examination of that
record and a comparison, say, between the number
of orchestral rehearsals Alfred Hertz had for
'Fidelio'—a work thoroughly familiar to every
player in the orchestra—and the number Arturo
Toscanini held for the world's premiere of 'Madam
Sans-Gêne' might bring revelations of particular in-
terest."

In the program of the Chicago Symphony Or-
chestra an announcement was made this week by
Bryan Lathrop, president of the Orchestral Asso-
ciation, to the effect that a friend who does not live
in Chicago had written to him as follows: "I wish
to give \$5,000 to your favorite institution, the Chi-
cago Symphony Orchestra. Apply it as you like
without naming the donor. I am glad to feel that
in making this gift I am helping a most worthy
educational institution." A special concert will be
given by the Chicago Symphony Orchestra in their
hall on March 30 with the object of securing more
money toward the general fund. The program will
be a repetition of the Wagner concert which was

given on February 12 and 13, with Julia Claussen
again as soloist.

Strauss' "Death and Transfiguration" at last has
been generally accepted by the music critics of the
world, and this came about as soon as they were
convinced that it had been accepted by all the rest
of the world.

From Atlanta a nonprofessional lover of good
music writes to the MUSICAL COURIER: "Atlanta is
the musical joke of the entire country. For one
week of gala opera, to which they go à la circus,
they are willing to forego the possibility of sym-
phony concerts throughout the entire winter season.
A chamber music recital is an utter impossibility,
from either home or visiting musicians. The fid-
dlers' convention is the supreme event of the year.
It far and away eclipses the opera week in general
interest and actual enjoyment! Such are things mu-
sical at present in Atlanta, where they do not wish
any music, except the piano and drums to dance by,
or the sand blocks, bells, and whistles for the farce
comedy movie."

A recent Berlin performance of Liszt's symphonic
poem, "Die Ideale," conducted by Richard Strauss,
recalls the first Berlin hearing of the work, toward
the close of the fifties, and led by Hans von Bülow.
At that concert the eccentric director first addressed
the public from the concert platform—it later be-
came a habit with him—and reproached the Ber-
liners severely for their lack of appreciation of the
beauties of the new work. Many of the auditors
hissed "Die Ideale," at which Bülow cried out:
"Those who hiss must leave the hall!" In his criti-
cism of the concert, Glasbrenner, who was some-
thing of a wag, wrote: "Von Bülow kann das publi-
kum wohl mit Liszt (List), aber nicht mit Gewalt
aus dem Saale vertreiben." ("Von Bülow may
drive out the public with strategem (List-strate-
gem), but not with force.") Sixty years ago, "Die
Ideale" was considered by academicians a mon-
strosity, particularly from the harmonic point of
view. To-day, it seems very simple to our Strauss,
Debussy and Schönberg hardened ears.

CHICAGO OPERA COMPANY FAILS.

At the moment of going to press we are in re-
ceipt of a telegram from Chicago which states that
the Chicago Opera Company has filed a voluntary
petition in bankruptcy before Federal Judge Car-
penter, and has asked that a receiver be named.
A hearing was set for March 2. Harold F. Mc-
Cormick is the largest single creditor of the con-
cern, with a claim of \$260,000. All contracts with
members of the company, it is further stated, are to
be declared null and void if Judge Carpenter grants
the bankruptcy petition. The action of the Board
of Directors puts a stop to all salaries.

The petition shows that the opera company has
liabilities of \$264,419.95 and assets totaling \$61,-
485.30. All of the leading opera singers who have
appeared in grand opera in Chicago within recent
years are said to be among the creditors.

Among the chief liabilities are the following
items: Promissory note for cash loaned by H. F.
McCormick, \$260,000; Mario Sala, Milan, Italy,
scenery not shipped, claim \$1,600; Kantsky Broth-
ers & Rottonara, Vienna, Austria, merchandise
claim, \$1,561. Principal assets include: Miscella-
neous equipment, scenery, etc., \$25,000; various ac-
counts receivable, aggregating \$23,033.43; various
insurance policies, unearned premiums, \$2,156.89;
cash in banks, Corn Exchange National, \$5,051.38;
Central Trust Company of Illinois, \$2,507.57;
Drexel & Co., Philadelphia, \$93.98; cash in hand,
\$882.17; various promissory notes, \$210; the Old
Reliable auto trucks, \$1,500; office furniture, fix-
tures, etc., \$150.

A reorganization of the Chicago Grand Opera
Company is now under consideration.

RUDOLF BERGER DEAD.

The entire musical world was shocked last Sunday morning, February 28, to hear of the sudden death, from heart affection, of Rudolf Berger, the noted German tenor of the Metropolitan, and husband of Mme. Rappold, the soprano. The couple had been married only about two years.

At the "Götterdämmerung" performance of the recent afternoon "Ring" cycle, the deceased made his last public appearance and immediately thereafter became ill from an affliction thought to be muscular rheumatism, but in reality was inflammation of the heart. His death resulted just nine days later in the presence of his wife, his stepdaughter, Giulio Gatti-Casazza, the latter's physician and others. There had been no indication of the gravity of the tenor's illness and the end came during a general conversation regarding the date of his re-appearance at the opera house.

Rudolf Berger, who was about forty years old, began his musical studies at Brünn, Austria. Believing himself to be a baritone, he sang those roles at the Berlin Royal Opera for awhile until Oscar Saenger, the New York vocal specialist, heard him and declared him to be a tenor. Berger at once

sons were present, including many members of the Metropolitan Opera House staff, some of whom acted as pallbearers. The body was cremated.

MODERN HARMONY EXPLAINED.

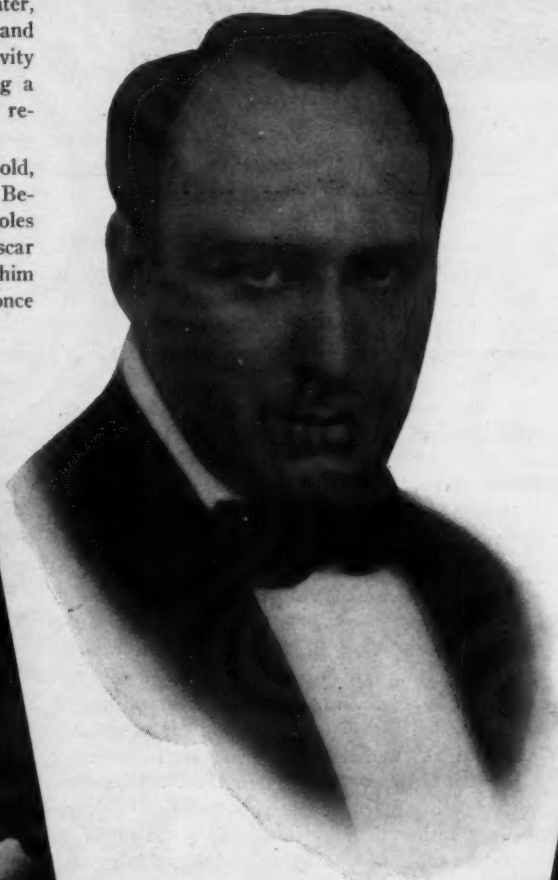
"A Study of Modern Harmony," by Rene Lenormand (translation by Herbert Antcliffe), is published by the Boston Music Company, Boston.

This book deserves more than a passing review. It is a small, compact volume of a hundred and forty-two pages by the noted French musician, Rene Lenormand, himself not a modernist in the accepted sense of the word. But although Mr. Lenormand does not belong to the most advanced school of French composers, he is a man of great mental breadth and welcomes every advance, even if experimental, into the realms of the unfamiliar in musical harmonization. His book is arranged in

the simplest possible form, being from cover to cover a series of examples selected from the works of the modern French composers with a note appended to each example giving the composer's conception of the explanation and analyzation of the harmony, and at the end of each chapter a set of deductions. As the writer says, he is without any intention of formulating new rules, but in his deductions he merely generalizes from the examples given.

It is an astonishingly complete review of advanced French harmony, both practical and experimental. Much of it must be considered experimental for the present, for it is hardly conceivable that it will find any large favor with composers and become one of the factors of composition, except perhaps in the very far future.

Mr. Lenormand quotes, for instance, a passage from "La Cathédrale," by Jean Huré, certain chords of which include all the notes of the chromatic scale. As Mr. Lenormand says: "This fragment defies analysis. The chords come without doubt into the category of those written for their sonority without regard to musical grammar." Such cases as this are, of course, only interesting as showing what license writers of the present day permit themselves. It would be interesting to know whether the composer, Jean Huré, knows how this succession of chords sounds. As there are exactly twenty notes in some of these chords, it seems probable that Mr. Huré simply figured out as many



AS TRISTAN.



AS SIEGFRIED.



AS LOHENGRIN.

RUDOLF BERGER AND SOME OF HIS OPERATIC ROLES.

came to this city and began a course of study with Mr. Saenger, after which he returned to Berlin and successfully sang tenor roles at the Royal Opera there, his engagement as a tenor at the Metropolitan following in due time.

He made his debut here February 5, 1914, as Siegfried in "Walküre," and was recognized at once as an artist of rare intelligence and unusual fancy and temperament. He presented other Wagnerian roles with equally satisfactory results, and quickly established himself as one of the real favorites in the German wing of New York's Opera.

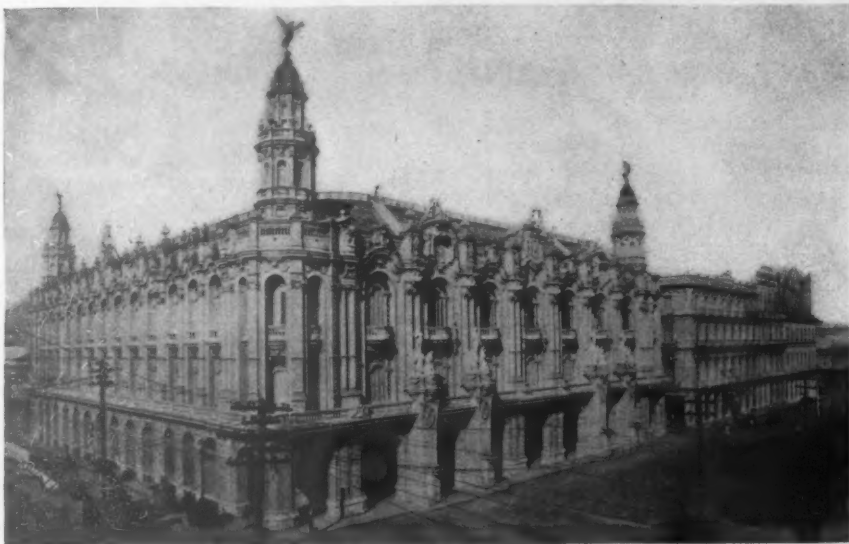
Personally, Rudolf Berger, a physical giant in appearance, was a charming, whole souled gentleman, and his untimely demise is mourned by a host of warm friends in and out of the opera house, who are doing all they can to aid and comfort the widow in her tragic affliction.

The funeral was held Tuesday morning, March 2, at the Church of the Messiah, and many noted per-

notes as could be played by two players at the piano, so that he could at least try it over in this way. To most persons it would be impossible to form a mental picture of any such combination of sounds.

But it must not be supposed that all the hundreds of examples in this excellent study of modern harmony belong to this outré class. Most of them are selected from the works of the very well known modern French masters whose compositions are in actual frequent use and give to the modern French school the distinct and individual character which it possesses and which all musicians recognize. There are twenty-four musical examples from Debussy and fifteen examples from Maurice Ravel. Altogether forty-three composers are represented, most of them from the French school.

To any one who is striving to arrive at a complete understanding of the harmonies of modern French composition, this book is extremely useful.



NATIONAL THEATRE, HAVANA, CUBA.

H. T. P. VERSUS F. B.

Ferruccio Busoni's art as a pianist has stirred H. T. P., of the Boston Evening Transcript, to a rhapsody of praise. We are told that "there is hardly a pianist who plays certain sorts of music with the grave elevation, power and eloquence that he can summon. There is not one that matches him in the music of Bach. . . . Usually he includes only one or two of them in his recitals in America, whereas in Berlin he has ventured more than one concert wholly of the music of Bach. Why should he not do so here?"

We yield to no one in our admiration of Ferruccio Busoni, and we are overjoyed that H. T. P. has sung so eloquently in the Boston Evening Transcript the praises of the great international Germanized Italian pianist. But we are not so sure that H. T. P. knows better how to make a program than Busoni knows. No doubt we all have our special tastes and fancies and imagine that we could select a more interesting program than the one decided on by the artist, no matter how much experience the artist may have had in gauging the taste of the public.

Does H. T. P. really believe that a program of unvaried Bach would satisfy the majority of those who flocked to the Busoni recital in Jordan Hall? We do not think so, even with all due respect to the highly cultured taste of musical Boston. Busoni has time for only one recital in Boston, says H. T. P. He did well, then, to play a varied program. It is quite another matter for Busoni to give a Bach recital in Berlin, where he is frequently heard and immensely popular.

And H. T. P. pays Busoni the compliment of complaining that the artist played no composition of his own at his Jordan Hall recital.

"Once more, Mr. Busoni is a composer of notable music in which he, like most of the other reflective and imaginative composers of our time, seeks new range and new sensitiveness of tonal speech. But we hear none of these pieces at the Symphony concerts. . . . There seems no very clear reason why Mr. Busoni should not give himself a free hand in America. At Symphony concerts audiences are assured for him and a more numerous company than most pianists attract awaits him in recitals of his own."

The fact that Busoni did not play any of his own works is good evidence enough that he thinks Bach and Beethoven deserve to be considered first. A reverence for those great masters and a modest reticence in exploiting his own works are qualities to

be commended. If the symphony orchestras do not perform Busoni's compositions often enough to please H. T. P., we must remind him that there are many great works which have to be neglected simply because there are more works than there are time and opportunity to perform those works. Bach was neglected; so was Beethoven; so is Brahms; why not then Busoni? To be neglected as a composer is to rank among the great ones now and then. But it is news to us that Ferruccio Busoni is a neglected composer. We have a rather vivid recollection of seeing his works on European programs more than once.

H. T. P. assures his readers that "Mr. Busoni is not of romantic mind and temper, and the romantic fitfulness and strangeness of Schumann in this music of fleeting fancy and visionary mood does not touch him nearly. . . . Sagely Mr. Busoni has of late discarded Chopin's music from his programs; he might as prudently put aside such pieces of Schumann as these eight fantasias. . . . He seems to play such pieces by sheer power of mental grasp of them rather than by imagination and intuition with their substance and spirit. Music of large and deep passion stirs Mr. Busoni to as large and deep utterance; but the intimate music of fleeting fancies and poetized and visionary musing evades him."

We cannot quite understand how this music "evades him," though he plays "such pieces by sheer power of mental grasp of them." We fear that H. T. P. does not like the way Busoni plays Chopin and Schumann. There may be many persons who thoroughly enjoy Busoni's Chopin and Schumann performances, even if they are only the result of "mental grasp."

Are we to infer that Busoni plays Bach and Busoni without mental grasp?

We by no means wish to imply that even the greatest artists have no limitations. But we fear that H. T. P. is inclined to underrate Busoni's knowledge of how Schumann should be played. We admit that we were not in Jordan Hall when Busoni gave his Boston recital. We regret that duty kept us in New York. But we have heard Busoni play Chopin and Schumann to our unalloyed delight. How comes it, then, that his playing of "the intimate music of fleeting fancies and poetized and visionary musing" of Schumann did not measure up to an intelligent musical personage like H. T. P.?

We recall a passage in Poe's essay on "The Poetic Principle," which, we believe, may be the explanation of much of the divergence of opinion among

critics. Poe says: "The value of the poem is in the ratio of this elevating excitement. But all excitements are, through a psychical necessity, transient. That degree of excitement which would entitle a poem to be so called at all, cannot be sustained throughout a composition of any great length. . . . After a passage of what we feel to be true poetry, there follows, inevitably, a passage of platitude which no critical prejudgment can force us to admire; but if, upon completing the work, we read it again, . . . we shall be surprised at now finding that admirable which we before condemned—that damnable which we had previously so much admired."

We may, of course, be wrong in our surmise; but we cannot help thinking that many a critic condemns an artist's performance of a certain work only because the critic was suffering a temporary relapse at the time that particular work was played, and not because the artist's interpretation was not all it should be. This is the only way we can account for H. T. P.'s conclusion that Busoni lacks the necessary temperament for Chopin and Schumann.

We have heard Busoni play Chopin in a way that seemed inspired to our less discriminating ear. Nor have we heard "the romantic fitfulness and strangeness of Schumann" played more to the liking of our uncritical taste. In spite of all that H. T. P. has to say regarding Busoni's compulsory reliance on the "sheer power of mental grasp"; we still are satisfied to listen to Chopin, Schumann, Bach, Beethoven, or anybody else if only Ferruccio Busoni will sit down to a magnificent Chickering and play as long as he feels like playing.

Let us hasten to add that we are not finding fault with the whole article that H. T. P. has written for the Boston Evening Transcript. It is a paean of praise for a noble artist whose superb interpretation of Bach, Beethoven and Liszt has unloosed a torrent of highly ordered writing and made H. T. P. achieve a verbal rhapsody like a Liszt in words.

"From key to key the two subjects move in magnificent phrases and unfold unto grandiose periods. They advance in steady stride; they culminate in noble concentration. . . . The music advanced in majestic clangors; each phrase had its just emphasis; the whole moved with might and majesty; elevation of comprehending mind and elevation of touched spirit met in the performance."

HAVANA OPERATIC ARTISTS.

In early April, the National Theatre at Havana, Cuba, under the management of Messrs. Misa and De Pasquali, will open. Among the singers engaged are: Lucrezia Bori, Metropolitan Opera Company, soprano; Eleonora de Cisneros, mezzo-soprano; Maria Gay, contralto; Mme. Galli-Curci, coloratura soprano; Juanita Capella, dramatic soprano; Bernice de Pasquali, coloratura soprano; tenors—Giuseppe Zenatello, Giuseppe Palet, Manfredo Palverosi, Guido Ciccolini; baritones—Titta Ruffo, Giuseppe de Lucca and Orestes Caronna; basses—Gaudio Mansueto, Luis Martino. The directors are Tullio Serafin and Arturo Bovi. The stage manager, L. Albertieri.

The season will last six and one half weeks and will open with "Aida," these being the performers: Juanita Capella, Eleonora de Cisneros, Giuseppe Palet, Orestes Caronna, Gaudio Mansueto and Luis Martino.

"Trovatore," "Carmen," "Lohengrin," "Samson and Dalilah," "Gioconda," "Favorita," "Hamlet," "Rigoletto," "Manon," "Don Pasquale," "Butterfly," "Manon Lescaut," "Boheme," "Tosca," "Otello," "Cavalleria Rusticana" and "Pagliacci" are the operas to be given.

The chorus and dancers will be taken from the late Boston and Montreal Opera Companies, and the orchestra is to be made up from New York musicians.

CHICAGO PRIZE CONTEST.

The Scholarship and Extension Committee of the Lake View Musical Society offers to the music students of Cook County, Ill., three one hundred dollar scholarships, one each in piano, violin and voice. The scholarships will be placed to the credit of the winning pupil for tuition with the teacher under whom the scholarship is won. The contest will be held the last of April.

Piano contestants should be prepared to play one composition each of Bach, Beethoven and Chopin; violin contestants, a movement each of a Bach sonata and a standard modern concerto; voice contestants, a solo and recitative from an oratorio, an aria from a standard opera and a group of Schubert and Schumann songs.

Those wishing to contest should file application with the chairman of the committee, Mrs. Charles F. Hagenow, 120 East Forty-fourth street, Chicago, not later than April 1.

Each application must be accompanied by the recommendation of the teacher with whom the applicant shall have studied the whole of the present school year. A letter of personal recommendation will also be required. Contestants must not be over twenty-five years of age.

Applications will be numbered as received, and these numbers will be used as place numbers in the contest. Detailed information will be mailed to applicants.

THE BILTMORE MUSICALES.

Frances Alda, Giovanni Martinelli and Fritz Kreisler were the attractions at the Friday morning musicale at the Biltmore Hotel, New York, last week, giving a generous program and drawing a large assemblage. Mme. Alda was heard in no less than twelve songs, and Kreisler gave seven numbers, while the young tenor's quota was five songs. These three distinguished artists were in excellent form, and the audience derived much pleasure from their performances. There was much applause.

The Biltmore musicales are more in the nature of intimate soirees than public concerts and the surroundings help to make these events very attractive. Each of the artists had an individual accompanist, Mme. Alda employing Frank LaForge, of the remarkable memory. Kreisler had Mr. Lamson, and Martinelli, Mr. Hageman.

The program stated that the official piano of the Biltmore musicales is the Knabe, and that Mme. Alda uses the Baldwin and Mr. Kreisler does the same with the Steinway piano. As to which piano Mr. Martinelli uses there was no information vouchsafed. There was only one piano on the platform, however, and therefore it seems that the artists must have drawn lots or come to an entente cordiale in advance, as the concert went off without any breach of peace.

A COMPOSER CONCERT.

It is not often that a composer resident in New York invites critical consideration here with a concert of his own works in the larger forms, and therefore Sigismund Stojowski furnished the local musical public and music reviewers with somewhat of a novelty when he undertook to bring to hearing at Carnegie Hall on Monday afternoon, March 1, a symphony, piano concerto and cello concerto of his own creation. The Philharmonic Society rendered the accompaniments.

Stojowski is one of the Polish composers who does not, like so many of his contemporaries, employ the dance rhythms and folk tunes ad libitum and ad nauseam. He writes in an eclectic, fluent, all European style and expresses himself admirably in every mood, from fantastic whimsicality, as in his scherzi, to grave seriousness, as in parts of his symphony. The latter is an extremely arresting

opus, melodious, well knit, ingenious in orchestration, and full of color and rhythmic variety.

The cello concerto, played by Willem Willeke, shows agreeable features as regards tunefulness and facility in construction.

Playing the piano part himself, Mr. Stojowski carried off the main honors for his concerto for that instrument. It proved to be a highly important work, full of attractive themes, and revealing a large measure of esprit, imaginativeness and brilliancy in their development and elaboration. It is a pity that the time of the concert does not permit

a further review in this issue of the MUSICAL COURIER.

ANOTHER NOVELTY.

Oscar Hammerstein, when he combined grand opera with moving pictures, seems to have "started something." Now the Shubert managerial firm announces a moving picture season at the Hippodrome, reinforced by an orchestra of 100, a chorus of 300, and various "grand opera stars." Apropos, Mme. Calvé is singing in vaudeville at the Palace Theatre this week.

VARIATIONS

BY LEONARD LIEBLING

Some Musical Definitions.

Four Hand Playing—Generally a test of strength.
Accompaniment—Piano solo with vocal obligato.
Ad Libitum—Often interpreted to play as many wrong notes as you please.
Layman—One who buys concert tickets.
Musician—One who does not.
Bass Singer—Often a misprint; should read base singer.

Ouida Said It of Writers.

"Composers have no biographies; their memoirs are written in their works."—Continental Times.

Half the Fun.

"Nowadays one listens to music not to enjoy, but to criticise," remarks the writer of a letter to this department.

Cello and Chess.

Each week a bon mot or the story of a practical joke accredited to cellist Heinrich Grünfeld, the inveterate joker, goes the rounds of the musical clique in Berlin. Here is the latest: A male dancer at the Opera (a well known amateur chess player), was seated one evening at the Kaiserhof Café, waiting for somebody, or anybody, to play chess with him. Soon Grünfeld came in.

"Hello, Heinrich," remarked the dancer.
"Hello, yourself," remarked the rotund cellist.
"Want to play chess?" inquired the dancer. "Nope" (or its equivalent in German), said Heinrich.

The other urged, and finally Grünfeld sat down to play with him. The board was brought, the figures set up, and the dancer won the draw for white. He moved the king's pawn.

Grünfeld was quick to understand the opening, and also moved the king's pawn. "Aha," grunted his opponent and looked wise. After some thought he moved the queen opposite Grünfeld's king.

The cellist looked startled, also grunted "Aha," raised his eyebrows, frowned, and after due deliberation moved his queen opposite his adversary's king. The dancer realised that he had a dangerous man to deal with in Grünfeld. His opening combination had instantly been seen by the cellist. Craft had been met with craft. It was neces-

sary to try a different combination. He moved his queen back. Grünfeld instantly duplicated the move.

The two watched each other steadily. Never in all his experience had the dancer met such a careful, determined player. He moved his queen's knight cautiously. Grünfeld reflected long. He made no move. The other player finally grew impatient.

"Don't you know what to do?" he blurted. "No," answered Grünfeld, calmly.

"Well, what in thunder are you playing for then?"

"How should I know," replied the smiling joker; "I never played chess before in my life; don't know the first thing about the game."

They say that the total of the dancer's bill for Pilseners and Münchener was absolutely heartrending.

Misnomer.

Isn't it possible that Debussy's "Berceuse Heroique" might wake the baby?

Stencil Criticism.

Frank Patterson, ardent champion of the modern French school of composition, lays this on our always receptive desk: "Here is the record of American provincialism. It comes from the leading paper of a good sized city in the south. It speaks of Debussy's 'Mandolin,' that sweetly, simple song, as being an example of 'the most radical modern French composition,' and says that it has in it 'that strange type of modern harmonic gymnastics—unmelodic if you will—extremely modern, and interesting only to lovers of the radical in art.'"

To Have and to Hold.

Dr. Parkhurst, preacher, who writes more than many writers we know and gets better pay for his writings, writes as follows in his wisdom column of the American: "It is a much simpler thing to raise enthusiasm to a high temperature than it is to hold it there." We are not sure about that. It seems to us that—granting merit—to start the enthusiasm is the difficult thing. Beethoven, Napoleon and Galileo had a hard time to get people enthusiastic about them, but once they managed it, the enthusiasm appeared to be of a lasting kind. For some hundreds of years the world has been enthusiastic (and still is so)



A MUSICAL COURIER DEVOTEE.

Edward M. Hiner, bandmaster and instructor, formerly of Kansas City, now of Los Angeles, Cal., in his studio which is lined with MUSICAL COURIERS so arranged that the individual numbers can be slipped out for reference.

about Mohammed, Socrates, Alexander the Great, Buddha, Homer, Confucius and others we could name.

Critics Pronounce Him Good

We bless the very day you came,
Gabrilowitsch, Gabrilowitsch;
But how do you pronounce your name,
Gabrilowitsch, Gabrilowitsch?
Won't you be kind enough to show
Just where the accent wants to go—
If on the 'bril' or on the 'lo'—
Say, witsch is witsch, Gabrilowitsch?

—Hartford Times.

Do You Agree?

Is it any weakness to be wrought on by exquisite music? to feel its wondrous harmonies searching the subtlest windings of your soul, the delicate fibres of life where no memory can penetrate, and binding together your whole being, past and present, in one unspeakable vibration; melting you in one moment with all the tenderness, all the love, that has been scattered through the toilsome years, concentrating in one emotion of heroic courage or resignation all the hard-learned lessons of self-renouncing sympathy, blending your present joy with past sorrow, and your present sorrow with all your past joy.

Fraud.

We consider the foregoing one of the best things we never wrote. It is by George Eliot.

Concert du Ventre.

This afternoon Ernest Schelling is booked to play at Aeolian Hall, Paderewski's "Polish Fantasie," one of his best two compositions. The other is the theme and variations in A minor. We remember the world's premiere of the "Polish Fantasie" in this city nearly a quarter of a century ago, and we shall never forget the first rehearsal of that work at Carnegie Hall. The affair was strictly private and Hugo Görlitz, the Paderewski manager then, had stationed aides at the front and back doors to see that no one gained entrance to the auditorium. In the front row of the parquet sat Paderewski, alone. There was no other listener. No other, did we say? Oh, yes, there were two others, but no one saw them, for they were lying flat on their stomachs in a box on the upper tier and they had slipped into the hall through the cellar while a load of coal was being delivered which necessitated the opening of some entrances usually closed. The surreptitious auditors—they were very young—resented Mr. Görlitz's edict, and driven by wild admiration of Paderewski and curiosity about his new work, they had resolved not to be absent from its initial rehearsal in this country. The youths heard the entire piece before their presence was discovered by a roaming washlady and they were driven from their hiding place. It was a great experience, but speaking frankly for one of the two bold adventurers, we must say, rather sadly, no music in the world could make us lie flat on our stomach on a hard floor if that were the only way to enjoy its performance.

War Note.

PULITZER MAGAZINE COMPANY
NEW YORK

February 16, 1915.

DEAR MR. LIEBLING—Here is an experience apropos of the war. A rather mixed crowd composed of Frenchmen, Italians and Germans were discussing the relative positions of the warring countries as musical centers. Germany seemed to have the most votaries, much to the evident displeasure of one excitable Frenchman who wished his own country to carry off the palm! "France is turning out the most musicians, and has always turned out ze most," cried the Parisian. "Ach Gott!" interposed the patriotic German, "can you plame dem?"

Faithfully yours,

WALTER PULITZER.

Critical Formula, No. 429A.

DEAR VARIATIONS:

With all my heart the thing that most I hate
Is when a voice is "in its best estate."

Very heatedly yours,

EL FAVORITO.

We Like This.

The following fable, which is probably of Turkish origin, is not without a touch of truth: As a woman was walking, a man looked at and followed her.

"Why," said she, "do you follow me?"

"Because," he replied, "I have fallen in love with you."

"Why so? My sister, who is coming after me, is much handsomer than I am. Go and make love to her."

The man turned back and saw a woman with an ugly face, and being greatly displeased, returned and said: "Why should you tell me a falsehood?"

The woman answered: "Neither did you tell the truth; for if you were in love with me, why did you look back for another woman?"—Pathfinder.

Also This.

It is called "A Ballad of Saint Vitus" and was published by George Sylvester Viereck in the International:

Girls fidget with their fans. Scarce heard,
The mummings pause. The curtain rings,
Desire, like an uncouth bird,
Against the playhouse flaps huge wings.
The crowds, like crazy silhouettes,
Reel to a tune more fierce than gay
From thousand frantic cabarets;
Saint Vitus stalks along Broadway.

This is the turkey trot. The Saint
Spurs them. They mimic, scared of peace,
Till the last blazing billboards faint,
The mad gyrations of Maurice.
When from wan sleep they start, the drug
Still whips their blood. Thus night and day,
With tango, grapevine, bunny-hug,
Saint Vitus trots along Broadway.

And yet—why not? Tomorrow closes
The door of life and ends my rime,
And where Milady pins my roses
The worm will leave a trail of slime.
New bacchantes wheel to measures new—
Who shall remember Gaby's sway?
And who shall think of us, of you
And me, along the mad white way?

L'ENVOI.

Dear, Death the fowler spreads his net,
And lovely limbs are made of clay;
Our dust shall twitch with vain regret
If love we seize not while we may:
Prince Vitus stalks along Broadway!

Caruso's Neutrality.

Caruso is being attacked by German journals, according to daily newspaper cables, because he is to sing at Monte Carlo for the benefit of the French wounded. Probably the Allied papers do not know, however, that at the Knickerbocker Hotel, in this city, Caruso ate frequently with knives and forks made of German silver. How now?

Proof Positive.

"Do you speak Russian?"

"Yes; Rimsky-Korsakoff."

Blockade Days.

Would it not be timely for pianists to revive Schumann's "La Contrabandista" just now?

Cincinnati Orchestra Triumphs.

"So overwhelmingly successful was Dr. Ernst Kunwald as soloist and conductor at the symphony concert given Monday evening at the Victoria Theatre under the direction of A. F. Thiele, that a movement has been started to secure Dr. Kunwald as soloist for the last concert of the symphony season. This concert will take place on April 6." Thus writes the Dayton, Ohio, Herald, on the occasion of the recent visit to that city, of the Cincinnati Symphony Orchestra. Their concert was a tremendous hit Dr. Kunwald scoring a veritable triumph as the soloist in Beethoven's "Emperor" concerto for piano.

In the Dayton Journal the Cincinnati conductor is called a "master musician" who "added another victory to his string, already long and brilliant with triumphs in the musical world." Round after round of applause greeted him, says the report further, and it ends with the statement that "Dr. Kunwald and the Cincinnati Symphony Orchestra were gladly welcomed last night, as they always will be by Dayton's lovers of real music."

Dayton's Daily News adds its paean of praise as follows: "Seldom, if ever, has a Dayton audience offered a tribute to a visiting musician, such as was accorded Dr. Ernst Kunwald, director of the Cincinnati Symphony Orchestra, on Monday night." His playing of the concerto caused the same critic to write that "rarely has so skillful and so interesting a presentation been received here. Dr. Kunwald was kept quite busy bowing his acknowledgments of the cordiality and warmth of the reception tendered him."

Of a recent performance of Strauss' "Death and Transfiguration," given by the Cincinnati Orchestra in its home town, the Enquirer wrote: "Nothing that Dr. Kunwald has done in Cincinnati is quite equal to the performance he gave yesterday. With magnificent breadth, a thorough appreciation of every detail of the work, a lucid expression of every variety of tonal color which Strauss so gorgeously spreads over the orchestral palate, Kunwald read the work with an ennobling and lovely exaltation. The orchestra responded in magnificent style, and a performance like that of yesterday is worth going far to hear."

Otto H. Kahn and Bradley Martin each bought \$500 worth of tickets for the farewell performances of Isadora Duncan and her dancing pupils at the Metropolitan Opera House, and distributed them among the students of the New York art and music schools.—New York Mail.

Emma Eames Visits Carbone's Studio.

Signor Carbone was happily surprised recently by a visit at his vocal studio in Aeolian Hall by Emma Eames de Gogorza. The prima donna was accompanied by her nephew, Mr. Lathbridge, who possesses a beautiful baritone voice.

Signor Carbone was surprised when he learned that Mme. Eames and her husband, the distinguished baritone Signor de Gogorza, held him in such high esteem that they decided to recommend their nephew, Mr. Lathbridge, to his care for instruction.

This is another proof of the high regard in which many of the great singers hold Signor Carbone. During the many years that he was connected with the Metropolitan Opera Company and many of the leading grand opera houses of the world where he sang, Signor Carbone won many warm friends. His reputation was gained principally by a true knowledge and wide experience in voice production and in the art of singing.

Mme. Merö to Play Again.

It will be a pleasure to the lovers of keyboard art to hear that Yolanda Merö, the Hungarian pianist, whose well booked European season was prevented by the war, will resume her American concert appearances next fall in an extensive tour under the management of Charles L. Wagner.

Mme. Merö won friends in this country from the moment of her initial concert here and since then her admirers have increased, until now they represent a veritable host. Wherever this soulful and brilliant artist has appeared, her playing and her attractive personality at once conquered her auditors, and the newspaper critics lived in their praises with the lay and professional music lovers. Mme. Merö's many successes in recital and with orchestra suffice to rank her with the representative pianists appearing on the American concert stage today. Her manager already is finding demand for her services so far ahead as the spring of 1916, and therefore Mme. Merö's coming season should break all her previous records for plaudits and profits. She will, as usual, play the Steinway piano.

Myrna Sharlow "A Finished Vocalist."

Myrna Sharlow was the soprano, and her singing was both interesting and promising. She is a very young artist and has a charming soprano, with plenty of volume and range, while she sings true to pitch and has none of the affectations and mannerisms that so often spoils young concert singers.—Montreal Gazette, February 15, 1915.

The numbers sung by Myrna Sharlow, soprano, at His Majesty's Theatre yesterday afternoon fully justified the singer's reputation as a finished vocalist and an artist of the truest stamp. Although only still in the early twenties, Miss Sharlow is endowed with exceptional vocal powers, while her assurance and self-possession are those of a seasoned veteran. In her first number, "Antonia's Aria," from the "Tales of Hoffmann," the exquisite quality of the singer's fresh lyrical voice was emphasized in a marked degree. Her rendition of a number of French songs, notably Staub's "L'Heure délicieuse" and Lereux's "Le Nil," was altogether charming and disclosed an intellectual grasp of vocal values that was truly remarkable for one so young. In the "Batatella," from Leoncavallo's "I Pagliacci," and Bibb's "Rondel of Spring," Miss Sharlow won warm applause from her audience which was not satisfied until she had given several interesting encores.—Montreal Herald-Telegraph, February 15, 1915. (Advertisement.)

More Engagements for a Mme. Preyer Pupil.

On January 28, Elizabeth Katzenstein, soprano, gave an interesting program of Russian songs at the studio of Ernest Hutcheson in Washington, D. C. Mrs. Katzenstein's beautiful voice and thorough musicianship rendered the occasion a most enjoyable one. Today, Wednesday, March 3, Mrs. Katzenstein gives her own public recital in Baltimore, her home town, at the Lyric Assembly Hall. Mrs. Katzenstein is a pupil of Carol Badham Preyer, the vocal teacher of New York, and is indeed a credit to that instructor's method of teaching.

Gescheidt Musicale, March 9.

Adelaide Gescheidt, teacher of the Miller Vocal Art Science, has issued invitations for a studio musicale, to take place Tuesday evening, March 9, 8.30 o'clock, 817 Carnegie Hall, New York. Some unusual voices will be heard, several of the singers already being well on the road to fame.

Gabrilowitsch to Grainger.

Below is a copy of a post card received from Ossip Gabrilowitsch by Percy Grainger:

Dear Mr. Grainger—Tuesday in Farmington, Connecticut, at the Women's College, I had your two pieces on the program and I was obliged to play "Shepherd's Hey" three times.

Yours sincerely,
OSSIP GABRILOWITSCH.

GRAND OPERA IN NEW YORK.

Martin's Return Marks Week's Performances—Sunday Night Opera Concert Attracts Large Audience.

METROPOLITAN OPERA HOUSE.

"Walküre," February 24.

One of the most popular of the Wagner operas, "Walküre," again drew a large number of the master's devotees to the Metropolitan last Wednesday. Johannes Sembach took the place of the scheduled Rudolf Berger at short notice and acquitted himself admirably as Siegmund, singing and acting with art and fervor. The tenor had not previously appeared here in the role and his impersonation was well liked for its attention to musical detail and its poetical suggestiveness as to histrionics. Much applause rewarded him.

Melanie Kurt sang Sieglinde and again demonstrated her rare fitness for that part, to which she lends the added charm of attractive personal appearance, freshness of voice and intensity of delivery. As usual, Basil Ruysdael's Hunding made a powerful impression and now must be considered as among the most impressive of the operatic portrayals to be seen in this city. Carl Braun gave his familiar Wotan rendering, dignified, sonorous, sympathetic. Johanna Gadske was the Brunnhilde, a figure dominating, moving, noble, by turns, and fascinating in each of these phases. Not only does this singer carry out with fine understanding the individual elements of the role, but also she composes it into a superb whole that makes the hearer captive from the beginning to the end of Mme. Gadske's part in the music drama. Margarete Ober was an authoritative and vocally agreeable Fricka. Others who took part were Mmes. Sparkes, Schumann, Curtis, Fornia, Mulford, Robeson, Mattfeld, Duchene.

"Bohème," February 25.

Riccardo Martin's welcome return to the Metropolitan after his half season of concert work was effected in a part which gives full scope to his fine lyric tenor voice and enables him also to display that full knowledge of stage technique which he has acquired during his busy term of service at our leading opera house. The audience once more took Martin to its heart and rewarded the popular singer with exceptionally warm applause. He was in excellent form and not only sang the music of Rodolfo convincingly and beautifully but also acted the role with all the tenderness and passion it calls for.

Mme. Alda's Mimi is a sweetly pathetic personage and in that artist's version woos the senses and melts the tear ducts. The Alda voice never has sounded smoother and fuller than last Thursday and never was used by its possessor with more polished art and musical insight than on that occasion.

Elisabeth Schumann again did her delightful Musetta, vivacious, sparkling, irresistible. Messrs. Ananian, Tegani, Audisio, Scotti, De Seguro and Reschiglian completed the cast. Giorgio Polacco was the discriminative and temperamental conductor.

"Euryanthe," February 26.

Weber's opera was the bill last Friday evening, when the familiar cast interpreted the work. Johannes Sembach sang with rare finish the music allotted to the role of Adolar. Frieda Hempel was a lovely voiced Euryanthe and easily surmounted the exacting demands of this exceedingly trying part. Arthur Middleton repeated his convincing delineation of the King. The others in the cast were: Hermann Weil (Lysiart), Margarete Ober (Eglantine), Max Bloch (Rudolph), and Mabel Garrison (Bertha).

The chorus gave a creditable account of itself, the stage business was praiseworthy and the performance interested a large and appreciative audience. Arturo Toscanini conducted.

"Madame Sans-Gêne," February 27 (Matinee.)

Giordano's new opera does not gain in interest or effect upon repeated hearing. The libretto is badly done and the music lacks incisiveness, distinction and power of characterization. Geraldine Farrar is a pretty picture as the Duchess, Martinelli makes a pulsing and vocally gripping Lefebvre, and Amato depicts Napoleon in a fashion that is nothing less than masterful. Paul Althouse, as Neipperg, continues to win favor in the role. Others concerned were Mmes. Fornia, Braslau, Curtis, Egner, and Messrs. de Seguro, Bloch, Bada, Tegani, Leonhardt, Reschiglian and Bégué.

"Aida," February 27 (Evening).

At the popular price performance on Saturday evening, Emmy Destinn brought forward her customary earnest reading of Aida; Giulio Rossi, as always, was the King; Margarete Matzenauer, in magnificent voice, sang Amneris with overwhelming potency and made the Princess an intensely striking figure of fate. Riccardo Martin did his old part of Radames and duplicated his former success, what with his ringing top notes, his well balanced

middle and lower registers, his musicianly phrasing and his spirited and emotional enactment. Adamo Didur was a Ramfis of resonant voice, imposing bearing and intelligent action. Scotti's Amonasro and Audisio's Messenger were capable. Giorgio Polacco led his forces in the manner to which this brilliant leader has accustomed us.

Sunday Opera Concert.

At the Metropolitan concert on the Sabbath evening, February 28, Fritz Kreisler was the soloist in Mendelssohn's violin concerto and a group of short numbers. As always, the listeners liked Kreisler's playing and left him in no doubt as to their feelings.

Melanie Kurt made her initial concert appearance, and at once scored so effectively that she is more than likely to become a lasting favorite with the Sunday evening attendants at the Metropolitan. In an "Oberon" aria and the "Ritorno Vincitor" from "Aida" she revealed beautiful

1915-16

MISS FARRAR
MADAME MELBA
MR. KREISLER
MR. PADEREWSKI
DIRECTION:
C. A. ELLIS
SYMPHONY HALL
BOSTON

tone quality, musical command and temperamental delivery.

Herbert Witherspoon's voice and singing art shone to advantage in arias from "The Marriage of Figaro" and "Le Caid." He had a tremendous ovation.

The orchestra played Weber's "Jubel" overture, Massenet's "Alsation Scenes" and march from "Queen of Sheba."

Annie Pearl Weymuth Pupils' Concert.

Annie Pearl Weymuth gave a students' recital on Monday afternoon, February 22, at the Country Life Permanent Exposition, New York. Miss Weymuth had the assistance of Henrietta Schnetz, soprano, and Rudolph J. Podyn, violinist. The large number of Miss Weymuth's pupils showed very good training. Henrietta Schnetz sang "Die Loreley," by Liszt, in a particularly charming manner. Mr. Podyn played "Romance," from the second concerto by Wieniawski, and received much applause.

Ella Christenson in South Dakota.

Vermillion, S. Dak., February 27, 1915.

The College of Music of the University of South Dakota presented in a piano recital Ella Christenson, who was heard in the Beethoven concerto in C major, op. 15, the Weber "Invitation to the Dance," the MacDowell "Sea Pieces" and the Schubert-Liszt "Valse Caprice" in D flat. The recital was one of the most enjoyable given under the same auspices.

Hutcheson Assisted by Gabrilowitsch.

Ernest Hutcheson, pianist, gave a novel all-Bach program on February 24 in Aeolian Hall, assisted by Ossip Gabrilowitsch, the Russian pianist, an orchestra of strings, oboes, bassoon and organ under the direction of Sam Franko, with Carl O. Deis at the organ. Another unique feature was the first performance in New York of a work which has been in existence for over two hundred years. This was the introduction to the cantata, "Am Abend aber desselbigen Sabbaths," for string orchestra, two oboes, bassoon and organ.

Mr. Hutcheson was heard in four piano solos, the first group consisting of "Partita" in B flat and the fugue in A minor, while the second comprised the "Italian" concerto and chromatic fantasia and fugue. In these Mr. Hutcheson displayed a brilliant technic and thorough musicianship, combined with a complete lack of affectation which was almost pleasing.

Mr. Hutcheson and the string orchestra opened the program with an excellent rendering of the concerto in D minor, and the concerto in C for two pianos and string orchestra closed the afternoon's enjoyments. In this latter number Mr. Hutcheson had the delightful assistance of Ossip Gabrilowitsch, whose genuine worth and brilliant attainments are too well known to the world of music to require comment here.

Enthusiastic applause greeted the entire program, which was a most successful departure from the regular order of musical events in this town.

Tchaikowsky Well Played.

An uncommonly warm, sympathetic, imaginative and flawlessly executed rendering of Tchaikowsky's E minor symphony marked the Philharmonic Society's concert at Carnegie Hall on Sunday afternoon, February 28, and was received by the very large audience with every sign that the performance formed the clou of the program. Seldom has the orchestra played with more vim, poetry and brilliancy. Also the "Peer Gynt" suite No. 2, by Grieg, and two Hungarian dances by Brahms were delivered by Josef Stransky and his men with infectious spirit and fine appreciation of rich tone color and piquant nuance.

The soloist of the concert, Elisabeth van Endert, the soprano, late of Berlin, sang "Wie nahte mir der Schlummer," from Weber's "Freischütz," and songs by Reger, Strauss and Humperdinck, accompanied by the orchestra. She has a voice of impressive volume, opulent in color, splendidly trained and employed with facility and rare understanding of vocal and musical requirements. Both by her performance and her stately appearance she made a deep impression on her hearers and received a demonstrative tribute of applause.

Mrs. Cheney's Studio Recital.

Mary Elizabeth Cheney gave a very enjoyable musicale on Sunday afternoon, February 28, at her studio, Carnegie Hall, New York, before a large and fashionable audience. Mrs. Cheney sang "Love Has Come," by Graham; "Ah, Love, But a Day," by Gilbert; "Yesterday and Today," by Spross; "Longing," by La Forge, and "The Bird of the Wilderness," by Horsman. Florence Pilgrim, soprano, a pupil of Mrs. Cheney, sang the four "Flower Songs," by MacDowell; Gordon S. Kunz, violinist, contributed a sonata in D major by Handel, "Gentle Maiden" and "Valse Triste," by Cyril Scott, and gave for an encore Pierné's "Serenade." Olive E. Atwood and Lilian Robertson were the accompanists.

A Correction.

Lawrence Goodman, the pianist, who created such a distinct impression of thoroughly equipped pianism and innate musicianship at a "Moment Musical" in the ballroom of the Waldorf-Astoria, New York, Friday afternoon, February 19, was inadvertently noted as a pupil of that school in the review of the concert, given in last week's issue of the MUSICAL COURIER. Mr. Goodman is a member of the faculty of the Von Ende School of Music. The correction is gladly made.

A Chestertown Musical Event.

In Chestertown, Md., Friday evening, February 26, occurred the fourth of the series of recitals given by T. Kemp Bordley.

Edna Schaffter, soprano; Max Rosenstein, violin; Adolph Torovsky, piano, gave the program.

It is reported to be one of the most creditable concerts of the year there, and that Mrs. Schaffter's singing was superb in every particular; also that her splendid art created an unusually deep impression.



ROSA OLITZKA, THE WELL KNOWN SOPRANO, AND KATHLEEN HART, ALSO A SOPRANO.

Miss Hart is associated with Mrs. F. H. Snyder, the head of the Vannini School of Singing of St. Paul, Minn. Miss Hart is in charge of the Minneapolis Branch.

Philadelphia Orchestra Plays Mrs. Beach's "Gaelic" Symphony.

Philadelphia, Pa., February 28, 1915.

The nineteenth pair of symphony concerts of the Philadelphia Orchestra in the Academy of Music (this week) proved a personal, as well as an artistic triumph for the principal contributors to the program. Mrs. H. H. A. Beach, the Boston composer, whose "Gaelic" symphony was performed here for the first time, and Thaddeus Rich, whose masterful interpretation of Paganini's concerto in D major featured the concert, were the objects of long and sincere applause from capacity audiences at both concerts.

In both cases the popular demonstration was highly deserved. Leopold Stokowski has presented four new symphonies this year—by Frederick Stock, Ropartz, and Paderewski—and none proved more beautiful than this work by one of America's foremost women composers. It opens with a bright allegro and the colorful, witching measures which lead to an imposing final allegro showed many spontaneous melodic ideas developed with consummate skill, keen sense for rhythm and color, and a remarkable knowledge of the art of orchestration. Mrs. Beach need claim no consideration on account of her sex. Her work stands on its own merits and in that regard ranks with the output of some of the best known male writers.

Thaddeus Rich, in his annual solo appearance with the orchestra, chose a work which demonstrates beyond all cavil his superior accomplishments as a technician. Like many important violin concertos, this Paganini work is rather a technical curiosity than a striking musical thought, but Mr. Rich invested the score with a warmth which many other violinists equally equipped from a technical standpoint would not have found, and gave certain passages an undeserved glory. Richard Strauss's "Death and Transfiguration" was the remaining number on the program.

H. P. Q.

Freer Songs Sung.

Lorraine Decker-Campbell, soprano (artist-pupil of Charles W. Clark), sang Eleanor Everest Freer's songs, "To a Painter" and "To a Dreamer," at a recital at Bush Conservatory, Chicago, on February 5.

The name of Mrs. Freer appears with increasing frequency on programs, and now that some of her best known songs are obtainable in German text, one finds them on programs sung in Germany. Mrs. Freer's monumental work, the setting to music of Browning's Portuguese Sonnets, has placed her in a unique niche of her own among American composers.

It is pleasant to note that her only child, Eleanor Freer, a senior at Bryn Mawr College, is said to inherit her mother's gifts, both as singer and poet.

Death of Dr. Edouard Blitz.

Brief announcement of the death of Dr. Edouard Blitz has been received by the MUSICAL COURIER. The demise occurred February 10 in Nevada, Mo., following an illness of eight weeks. Dr. Blitz had a school of sight singing at Carnegie Hall, New York, every winter, where his large classes and forceful personality produced superior results. He was of Belgian birth, a linguist of unusual attainments, and readers of the MUSICAL COURIER will recall a series of brilliant articles by him, published in this paper, on the fallacy of the so called "Movable Do." His summers he spent in Blankenberghe, Belgium, and Ostend, Belgium, where he conducted the Kursaal concerts. Julien Blitz, the cellist, who is his son, and conductor of the Houston, Tex.,

Symphony Orchestra, writes he will probably withdraw from that field, and, as his father requested, continue the school of sight singing at Carnegie Hall, New York.

Ellmer Zoller Pianist-Accompanist.

Ellmer Zoller's recent appearances as pianist-accompanist have been with Clara Gabrilowitsch, Rochester, N. Y.; U. S. Kerr, Elmira, N. Y.; piano recital, Newport, R. I.; Henry Parsons, Little Theatre, New York City; Mme. de Courcey (Boston Opera), Moment Musicales, New York City; Mme. Onelli (Quinlan Opera Company), Hotel Plaza, New York City; Amy Grant, Weekly Opera Recitals, New York City; Alexander Bloch, Craftsman Club, New York City; Edgar Schofield, Canadian Club, New York City; Moritz Kretschmar, musicale, New York City; lecture-recital, Colgate-Pickett School, New York City; Alice Verlet (Paris Opera), Carnegie Hall, New York City.

Gittelson Soloist with Cincinnati Symphony.

Frank Gittelson, the American violinist, will be the soloist with the Cincinnati Symphony Orchestra, Ernst Kunwald, conductor, at Cleveland, Ohio, March 4. He will perform the Lalo "Symphony Espagnole" by request. He recently had notable successes at St. Louis, Mo.; Joplin, Mo.; Springfield, Ill.; Birmingham, Ala., and Baltimore, Md. In the latter city he gave a full recital at the Peabody Institute of Music when the local press stated that this recital equalled any ever given before under the auspices of this institution.

Daisy Cantrell Polk Concert.

A very large and enthusiastic audience attended a concert on Saturday afternoon, February 20, at the Country Life Permanent Exposition, New York, given by Daisy Cantrell Polk, soprano, assisted by the Arion Quartet. Miss Polk, who sang two groups of songs, possesses a soprano voice of lovely quality. She received much applause, and responded with an encore. The Arion Quartet sang four numbers with fine effect. Marion Sims and Seth Bingham were the accompanists.

Florence Hardeman on Tour.

Florence Hardeman, the violinist (Auer disciple) who not long ago scored such a rousing success in Cincinnati and other places where she appeared, is at present touring New England with the William R. Chapman Concert Company. Miss Hardeman had two New York engagements, but was compelled to cancel them owing to her departure for her present series of appearances. Her fine tone, brilliant technique and pleasant stage appearance should help her to conquer New England audiences effectively.

Marion T. Marsh Dates.

The charming young American concert harpist, Marion T. Marsh, played on Sunday afternoon, February 28, at the Hanson Street Baptist Church, Brooklyn.

Miss Marsh has been secured as soloist for the concert to be given in Brooklyn by the Colonial Daughters on Tuesday afternoon, March 9, when she will play two groups, consisting of the following interesting numbers: "Prelude," in C minor, Chopin; "Menuet d'Amour," Massenet; "Patronille" and "Les Follets," Hasselmanns.

Benefit Concert at Toronto.

A benefit performance in aid of the Red Cross and French Relief Fund was given at the Royal Alexander Theatre, Toronto, February 16, by the dancer, Lada, assisted by Mme. leMar, soprano; Benjamin Lambord, musical director, and the Adanac Male Quartet. This concert was under the distinguished patronage of T. R. H. the Duke and Duchess of Connaught and the Princess Patricia.

Canadians Engage Clark.

In consequence of his unparalleled success at the Donalda Musicales in Montreal recently, the eminent baritone, Charles W. Clark, has been engaged for the performance of the "Elijah" which is to be held there March 18. Mr. Clark has also been engaged for a song recital in Montreal next October.

Klibansky Pupils' Doings.

J. M. Sternhagen sang at the People's League concerts of February 18 and 28, and March 2, and he will also sing on March 17.

Lalla Bright Cannon will sing at a Lenten recital at the Church of the Divine Paternity, on March 11; at the Peo-

ple's League, March 17; at Lord & Taylor's, and in Newark, N. J., the first week of March. She was also reengaged to sing at a musicale at the home of Mrs. C. L. Sicard on February 28.

Marie Louise Wagner will sing at a concert at Lord & Taylor's, and will also appear with the Harvard Trio on March 9.

Elizabeth and Ellen Townsend are engaged to sing in Chicago at a concert of the Travelers' Club, as well as at several private musicales.

February 19 a recital of artist-pupils at the Three Arts Club, New York, brought forward five of the best of Mr. Klibansky's singers. They were Lalla Bright Cannon, Arabel Marfield, Marie Louise Wagner, Amelia Miller and Ellen Townsend. The recital was most successful and it is hard to say which of the singers met with most success. All of them had to respond to encores, and it was generally remarked that their easy and free method of singing was quite unusual.

Jean Vincent Cooper sang at the home of the Princess Paul Troubetzkoi, February 23, and at the Musicians' Club on March 3.

Mme. Frease-Green Sings at Century Opera House.

A warm welcome was accorded Rachel Frease-Green, soprano, Sunday evening, February 28, at her first American hearing since her return from European successes, at the Century Opera House, New York, when she appeared as soloist with the Russian Symphony Orchestra. Tschai-kowsky's Letter Scene from "Eugen Onegin" introduced Mme. Frease-Green in a taxing number, the demands of which the soprano met with skill and vocal art. Although her voice is full and clear, the orchestra was at times too loud, but otherwise the number proved exceedingly pleasing. In the "Song of the Wind" (Wolf), "Le Manoir de Rosemunde" (Dupaic) and Henschel's "Spring," sung to piano accompaniment, the soprano's singing was again heartily encored. Her voice is of pleasing timbre, flexible and true, and excellent musical judgment accompanies her delivery. Flowers and applause unstinted, betokened the audience's approval of this new acquisition to the American vocal colony.

Frederik Fradlin, concertmaster of the Russian Symphony Orchestra, was heard in a solo "Souvenir de Moscow" (Wienawski) with the orchestra and was heartily encored.

The orchestra's numbers were: Fantasia "Finlandia" (Sibelius), "Memories of Florence" (Tschai-kowsky), "Kammenoi Ostrow" (Rubinstein), folksongs; "Plaintive" (Liadow), Boatman's song, "Ay Ouchniem" (Glazounoff), "Mosquito Dance" (Liadow), "Twig" (Rimsky-Korsakow), "Andante Cantabile" (Tschai-kowsky), Praeludium (Jaernefeldt), "Coquette" (Arensky), "Valse Triste" (repeated) (Sibelius), "In the Spinning Room" (Dvorak), Finale, Symphony No. 4 (Tschai-kowsky).

Members of the Isadora Duncan school, with Miss Duncan, were charming box occupants, and joined with the rest of the good sized audience in the enthusiastic applause for both soloists and orchestra.

Mr. Altschuler was the recipient of a huge wreath, the gift of Mme. Pavlowa.



RACHEL FREASE-GREEN.

New York Press Extols Grainger.

He is indeed, if one may judge from yesterday's experience, not only a talented and serious musician, but a pianist of more than ordinary accomplishments.

The performance was technically clean and crisp, rhythmically incisive and energetic and dynamically well balanced.—Press.

In appearance a good deal like Paderewski twenty years ago, he came on the stage briskly—"as if he were starting on a twenty mile walk," as one spectator exclaimed—and in less than half an hour he had convinced his critical audience that he belongs in the same rank as Paderewski and Kreisler, sharing their artistic ability, and yet as unique as they are—something new and sui generis.

He began with Bach—an arrangement by Busoni (who was one of Grainger's teachers) of an organ prelude and fugue in D major. And what a Bach! The pianist made the contrapuntal network as clear to the ear of even the uninitiated as a piece of delicate lace is to the eyes. No less astonishing were the opulence and variety of his tone—his instrument was both piano and organ—and he showed at once, as he did in several other pieces following this, that he can build up a climax as subtly and overwhelmingly on the piano as Anton Seidl did with his Wagnerian orchestra. The audience was stunned, bewildered, delighted. Seldom, if ever, has a Bach fugue been so profusely applauded, and no wonder; he made it appeal to all—as real and up to date as the latest dance or opera.

Then he came to Grieg, the composer whom, by his own testimony he plays better than anyone else. He chose three of the short arrangements of peasant tunes set to harmonies of wonderful originality. Mr. Grainger played them entrancingly—these peasant tunes can only be played by a poet! Yesterday he played two of his own pieces, the "Colonial Song" and the "Mock Morris Dance," which was played in England more than five hundred times last year. The "Colonial Song" expresses the feelings aroused by Australian scenes in the composer. Its plaintive undertone suggests that it is reminiscent, with a touch of homesickness, like the slow movement of Dvorak's "New World" symphony. It has the tenderness and depth of feeling which we find in the songs of America's two great composers, Stephen Foster and Edward MacDowell.

The last group included Chopin's posthumous study in A flat, Ravel's "Ondine," and the Spanish gypsy melody by Albeniz called "Triana." All were wonderfully played, particularly the exquisite study, which was rendered in the genuine Chopin style. It recalled a Paderewski recital—as did the rush to the stage and the demands for more and more. It was one of the most enjoyable recitals ever given in New York.—New York Evening Post, February 12, 1915.

To see Percy Grainger's halo of Paderewski hair, and then watch a young pianist without one mannerism to mar his clean cut "spring morning" style of playing, was a new sensation at Aeolian Hall yesterday afternoon. The young Australian is unique. His strong bent for rhythm shone out in Bach and Brahms fugues no less than in Chopin's little waltzing etude, against two-time base, and Ravel's colorful "Ondine," of a mermaid with Melisande hair. He played best some unknown Grieg dances from the hill folk of Norway, "In Ola Valley," "Cattle Call" and a light heeled "Rotnams-knut," or "Hardy Canute," cousin to "Robin Hood" and "Robin Goodfellow."

Looking a "Siegfried," not to say an Absalom in his tawny mane, this modest newcomer is bound to be lionized. He swept into a season of tropical profusion among pianists like a cooling breeze.—Evening Sun, February 12, 1915.

As a pianist Mr. Grainger has qualities that may worthily be called poetic. With feeling and a musical touch they combine to make his playing of certain pieces truly delightful. Thus he was heard to particular advantage yesterday in some little pieces of Grieg and his own "Colonial Song" and "Mock Morris" dance. The former composition is rather banal and diffuse, but imbued with a kind of sentiment that pleases audiences. The "Mock Morris" is better known and better music.—Globe and Commercial Advertiser, February 12, 1915.

The most irresistibly rhythmic moments in Percy Grainger's recital in Aeolian Hall yesterday afternoon was the young composer's playing of his own composition, "Mock Morris Dance."

The young pianist-composer has technical skill and poetic fire.—Telegram, February 12, 1915.

Mr. Grainger played the Busoni transcription of Bach's organ prelude and fugue in D minor, and immediately surprised his hearers by both his technical equipment and his interpretative powers. He played the Bach prelude with a wealth of sonority and richness of tone and made of the fugue an intricately comprehended delight. The Handel "Variations of Brahms" was another revelation of his admirable musicianship and pianism.—Journal, February 12, 1915.

A pianoforte recital distinctly outside the conventional was that of Percy Grainger, the young Australian.

He plays without affectation or pose, concentrating entirely upon the music he is interpreting, and thinking much more of its intrinsic interest than of the effect of his playing upon the audience.

Yesterday his most successful numbers were three Grieg's adaptations of Norwegian folksongs and dances, and his own compositions and arrangements.—Mail, February 12, 1915.

Percy Grainger, the gifted composer from Australia, whose vogue had its inception and has grown marvelously within a few years, gave a piano recital yesterday afternoon and charmed a large audience.

He played with taste, skill and intelligent understanding.—Evening World, February 12, 1915. (Advertisement.)

Iowa New Yorkers.

Iowa New Yorkers presented an unusually interesting program at their meeting on February 26 at the Hotel Astor. The chairman of the day was Mrs. Frank Woelber; she arranged the program, the first number of which was Richard Strauss' "Enoch Arden," recited in a very artistic manner by Esther Wolfe, with the cooperation of Viola Palmer, a pianist of no mean ability and fine musical discrimination. Mrs. Woelber very intelligently prefaced the interpretation, explaining the ideas of the composer and the meaning of "leitmotifs" as developed by Richard Wagner and Richard Strauss.

The soloist of the afternoon was Jerome Uhl, that excellent young baritone who is fast making a name for himself by his splendid art. Mr. Uhl sang Wagner's "Evening

Star," from "Tannhäuser," and other numbers. The dramatic author, Edward Locke, spoke on matters relating to the drama. The president of the Iowa New Yorkers is Mrs. James S. Clarkson.

LOCAL SOLOIST CHOSEN FOR FINAL NEWARK FESTIVAL CONCERT.

May C. Korb Selected by Competition to Appear in Same Program with Frieda Hempel and Fritz Kreisler.

NEWARK MUSICIANS' CLUB PREPARES FOR PUBLIC CONCERT.

Newark, N. J., February 26, 1915.

During the past season there have been given both in Newark and New York a large number of delightful and most interesting concerts, but never, to the writer's recollection at least, has there been offered such a treat as was listened to by fully seven hundred persons at the weekly rehearsal of the Newark Festival Chorus last Wednesday evening in the Central High School auditorium.

It was a notable evening, principally because of the fact that on this occasion the final contest for the selection of the local soloist for the coming festival concert was to take place. It will be remembered that on February 3 there were twenty-eight contestants, from which number four were chosen to sing again on this evening.

Up to ten o'clock the Newark chorus rehearsed several of the numbers to be sung at the festival, and Conductor Wiske spent considerable time drilling the singers on essential points. At ten o'clock an intermission was called for so that the judges of the contest might prepare for the contest, and so that those who did not care to remain might leave if they so desired. (It might be mentioned that everyone remained.)

Out of the fifty-four members of the Advisory Board all of whom were eligible as judges, only twenty-nine were present, many staying away evidently because of the inclement weather. Each one was seated in a different part of the auditorium and not allowed to converse with another of the judges.

Mary C. Potter, a contralto, and pupil of Florence Mulford Hunt, was the first contestant. Accompanied by Sulli Shugard, she sang as her first number the celebrated aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah," by Saint-Saëns. Miss Potter has been heard to better advantage, although there was little criticism to be found at this time not in her favor. She has a remarkably strong yet sweet contralto voice, and her tones are very round and full. It is purely an operatic voice, and although immature, is promising of a great future. Her diction and intonation, were excellent, and she showed a clear understanding of her numbers. For her second selection she sang "An Open Secret," by Woodman.

The moment Miss Potter stepped upon the platform she was heartily applauded, and likewise following her first number. At the request of the Advisory Board, Chairman Louise Westwood asked the audience not to applaud the singers, and when more applause greeted the soloist, the second vice-president of the association, J. H. Huntington, Jr., was forced to make Miss Westwood's request much more emphatic.

The second soloist, May C. Korb, was a coloratura soprano and pupil of George Downing. This young singer, like Miss Potter, seemed a little nervous when she began, but soon held her audience spellbound with a beautiful rendition of the aria, "Il va venir," from Halevy's "La Juive." This number is by no means a simple one, for it involves all kinds of intricate phrasing and passages difficult even to the most experienced singer. Nevertheless, Miss Korb sang them with the ease of a veteran and even the trills she manipulated in remarkable fashion. For such a little girl, one would hardly believe such things possible. However, the volume of her voice, the excellent phrasing, her intonation and diction, to say nothing of the rare quality, were astonishing. A coloratura she is in every sense of the word, but her voice is one which promises for this young artist a bright future. Her second number was Eckert's "Echo Song," which she sang equally as well. Her voice was never forced and was always under her perfect control.

Number three was Cecilia Joachim, another talented little soprano who has been studying for considerable time with Riccardo Lucase, of New York. Miss Joachim was not in the best of voice unfortunately, yet she sang well and created a splendid impression upon her hearers. Hers is more of a dramatic soprano, and in her first number, the aria "Voi lo sapete," from "Cavalleria Rusticana," her voice also showed excellent timbre; her tones were well placed and always in tune.

The last of the four singers, Mrs. Herbert Smith, like Miss Joachim, appeared unusually nervous. It was a trying

ordeal, and to know that the chance of a lifetime is in the hands of the judges listening to you is enough to worry any singer, and it is a wonder to many that all sang as well as they did. Mrs. Smith has probably the most matured voice of any of the contestants, and although she was far below her average on this occasion, she sang well. A great deal should be expected of this young singer ere long. Her two numbers were "Swallow," by Dell' Acqua, and the "Parla" waltz, by Arditi.

During the intermission, earlier in the evening, each of the judges was given a slip of paper and in a short speech by Miss Westwood, they were all instructed what points to consider in the selection. At the conclusion of the last solo, each judge presented the slip bearing the judge's choice to two tellers on the platform, and with the assistance of vice-chairman of the Advisory Committee, Charles Grant Shaffer, the votes were counted, nearly the entire audience awaiting the decision.

When Conductor C. Mortimer Wiske arose and stepped to the front of the platform, there was such absolute silence that the dropping of a pin could almost have been heard. When he announced that May Korb had won by a margin of eleven votes there was stupendous applause. The decision of the judges was as follows: Mary C. Potter, 6 votes; May C. Korb, 17 votes; Cecilia Joachim, four votes, and Mrs. Herbert Smith, two votes.

The winner, Miss Korb, was chosen not altogether for her voice, but partly for her splendid stage presence, the way she conducted herself generally, her technic, temperament, and pleasing mannerisms. Too, she was little, petite, and had a winning way about her which must have appealed to the judges.

Thus the local soloist has at last been selected. Miss Korb has won the honor of appearing on the final program of the Festival concerts, which are to take place on May 4, 5 and 6 next. She will sing an aria with orchestra accompaniment (the orchestra will be composed of one hundred musicians) as her first number, and on her second appearance she will sing the composition of a local composer; this composition is to be selected probably this week, the contest for the local composition closing tomorrow. On this same program will appear Frieda Hempel, coloratura soprano of the Metropolitan Opera Company, and Fritz Kreisler, the world renowned violinist.

Miss Korb is the daughter of Benjamin H. Korb, who conducts a meat market at 410 South Belmont avenue. She has studied piano with the late Frederick C. Baumann, and in 1910 won the prize of \$25 offered by the city board of trade for the best essay on "Arbitration." Miss Korb at the present time is soloist at St. Luke's M. E. Church, but after May 1 will sing in the same quartet with Mary Potter at the Clinton Avenue Reformed Church, this city.

It is interesting to note that of the four contestants at this final hearing, three are the pupils of local teachers. Of the twenty-eight at the first contest, all but two or three have received the larger part of their musical education in this city.

It must have been a source of pride to the musicians and music lovers of Newark to have heard all of these splendid voices and to know that after all there is a great deal of talent in Newark. There are a great number of excellent voices here, some of them remarkable ones, and there are equally as many first class teachers. An occasion of this kind is only needed to bring out both the teacher and pupil and place them both in the lime light where they deserve to belong.

Now that the contest is over and the local soloist has been chosen, it behooves all of us, public and press alike, to support soloist selected. It is not for an individual that all are working but for Newark alone. Not to take advantage of every opportunity to boost the festival certainly shows a lack of civic interest. This is Newark's first festival and instead of "knocks" and "slams," only the highest praise should be recorded. "Boost Newark" has been the city's slogan; now why not "boost the festival?"

PRIZES TO BE SHOWN AT REHEARSAL.

To those eight members of the combined choruses who sell the most number of advance tickets for the May festival concerts, valuable prizes are to be offered by the Advisory Board. These prizes are composed of gold watches, gold bracelet watches, gold and diamond stick pins, gold cuff links, gold bracelets, etc. They are all expensive gifts and are well worth the trouble one must take to win them.

The advance ticket sells for fifty cents and is exchangeable before the public sale for any priced seat. These advance tickets can be secured at the weekly rehearsal of the Newark chorus on Wednesday evening, or at the Jersey City rehearsal on Thursday evening. The prizes will be on exhibition at the rehearsals this week and later in the window of some prominent store.

MUSICIANS' CLUB CONCERT.

The public sale of tickets for the concert of the Newark Musicians' Club, which is to be held in Wallace Hall on Tuesday evening, March 9, will open Tuesday morning at nine o'clock at Lauter's, 593 Broad street.

There are distributed at the present time throughout the city over a thousand advance tickets which are exchange-

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able for reserved seats on or after Tuesday. In reply to a recent public request for patrons, a great many letters are being received daily and the demand for these seats is increasing constantly. A patron's ticket entitles the bearer to four seats for each concert, or twelve in all.

Thus, judging from the present demand for seats, the first public concert of the Musicians' Club promises to draw the largest audience ever assembled in Wallace Hall. Not only is the program an attractive and well arranged one, but the object for which the concert is given is one which has aroused state-wide interest.

Throughout the entire city the need of a municipal organ in Newark has been a topic of constant conversation in musical circles. The new municipal building which the city proposes to erect as a memorial of Newark's 250th anniversary in 1916, is to be equipped with a large and beautiful auditorium according to the plans of the Committee of One Hundred. On the condition that the city provide a concert hall in this new structure, the Newark Musicians' Club has undertaken to begin a fund for the purchase of a municipal pipe organ to be erected in it.

With this object in view, a committee was recently appointed to take charge of the proceeds of the club's first concert, as well as all future moneys that may be received for this purpose. The committee is composed of Wallace M. Scudder, chairman; Uzal H. McCarter, treasurer, both representatives of the city, and Thornton W. Allen, secretary, and representative of the Musicians' Club.

The erection of a municipal building, with a much needed auditorium and a pipe organ in it, means a great deal to the musicians and music lovers of Newark. Heretofore, those who have endeavored to offer concerts and even lectures in this city have been greatly handicapped by the lack of a suitable auditorium. With the addition of a large and handsome pipe organ, everyone will be greatly benefited. Public organ concerts with local soloists has been a dream of many years, and the fact that it is about to be accomplished, is bringing about the support of many persons heretofore uninterested. It means a great deal for Newark to be listed with the numerous other cities of much smaller size which boast of a municipal concert hall with a municipal organ.

The program the club will offer at this, its first public concert is an excellent one. Each of the soloists is well known and among the best of the younger musicians of this city. Those who will take part are: Katherine Eymann, pianist, and soloist at the last concert of the Arion Society; Arthur Walsh, violinist, soloist at the last concert of the Newark Symphony Orchestra; Mary Potter, contralto, who will be remembered for her important part in the "College Hero" and her record as second choice in the contest last week for the local festival soloist; Catherine Bryce, soprano, and soloist last Spring at the concert of the combined police bands of Newark, New York, Jersey City and Philadelphia, in the First Regiment Armory; Edward J. Boyle, tenor, and leading man in the production of the "College Hero" last year at the Schubert Theatre.

There will also be a string quintet made up of Jacob Rittenband, first violin; Edwin Wickenhoefer, second violin; Robert Griesenbeck, viola; Robert Atwood, cello, and Arthur Klein, piano. A mixed quartet under the direction of Sidney A. Baldwin, is composed of Alice Anthony, soprano; Florence B. Scott, contralto; John Campbell, tenor, and Clarence Williams, bass.

The program committee which is working very hard in an endeavor to make this first concert a success, asks that the public support the Newark musicians in their effort to give Newark a municipal organ. Much depends upon this first concert, for numerous other funds, it is understood, are to be turned over to the organ committee, if the concert of March 9 proves a success.

Every musician and music lover of Newark and the suburbs is urged to give the club the cooperation it deserves. If there are any who can not attend for any reason, the committee asks that they do what they can to urge others to be present. The club is growing constantly and it is hoped that before the summer months arrive the membership list will include all of the musicians of the city. To accomplish anything the musicians must work jointly, and it is only with such an organization that any large enterprise can be attempted.

The present list of patrons includes Newark's most prominent names, among them well known music lovers of the Oranges, Montclair and New York. Those who desire seats are urged to apply at Lauter's as early as possible. The public sale begins tomorrow morning at nine o'clock. The price of seats ranges from 50 cents to \$1.50.

Frank C. Mindnich, Federal Trust Company, 747 Broad street, is the special treasurer for this concert and has charge of the patron tickets.

MUSIC NOTES.

Sousa's Band has been engaged to appear at the First Regiment Armory in April for the benefit of the Newark Charitable Eye and Ear Infirmary and the Presbyterian

and Homeopathic hospitals. The band will play both afternoon and evening. The date will be announced later.

Henry Merker, tenor, it is announced, will have charge of the music at the Church of the Redeemer after May 1, taking the place of James Sauvage. The establishing of a quartet, instead of a chorus, as heretofore, it is believed, is due to financial reasons. Mr. Sauvage has long been recognized as one of this city's leading singers and teachers. He has long held an enviable reputation both here and in Europe, and it was under his tutelage that Evan Williams received a part of his earlier training.

Mayor Thomas L. Raymond has consented to make the address at a meeting of the men of the South Park Presbyterian Church on Monday evening, March 15. Thornton W. Allen has charge of the music for this occasion.

On Thursday evening, in the Forest Hill Presbyterian Church, J. Frederick Wolle, the organist and director of the celebrated Bach festivals at Bethlehem, Pa., and Florence Mulford Hunt, of this city, and a member of the Metropolitan Opera Company of New York, will be heard in concert together.

So numerous have been the requests for seats in the box which the Newark Musicians' Club has purchased for the Newark Music Festival in May, that it has become necessary to purchase three boxes to accommodate the club members. Each box holds ten persons.

It is interesting to note that all of the four contestants who competed for the honor of appearing at the final festival concert on May 6 are members of the Newark Musicians' Club.

Full details regarding the banquet which the Newark Musicians' Club is to hold at the Washington Restaurant following the concert on March 9 will be announced in next week's issue of the MUSICAL COURIER. An elaborate repast has been arranged for, and a large number of the members, in addition to many guests, have expressed their intention of being present. Banquet tickets can be obtained not later than Tuesday, March 2, from Mrs. Frederick Baumann, 21 Fulton street.

The list of patrons for the May festival is growing fast. Those persons who intend purchasing patron's tickets are urged to do so as early as possible.

Final Concert of Campus Course.

Next Monday evening, March 8, the final concert of the Campus Concert Course, New York, will be given in the auditorium of the New York University. Under the capable direction of Conductor Reinald Werrenrath, a most interesting program has been arranged. Assisted by Florence Hinkle, soprano, the University Heights Choral Society will sing. The course this season has been a particularly excellent one and especially noteworthy was Mr. Werrenrath's conducting of "The Messiah," which was sung by the Choral Society at the first concert.

MUSIC OF THE WEEK.

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- Wed. 3. Eve.—"FIDELIO." Metropolitan Opera House.
- Thurs. 4. Aft.—ALICE VERLEY. Carnegie Hall.
- Thurs. 4. Aft.—ALICE SOVEREIGN. Aeolian Hall.
- Thurs. 4. Eve.—PHILHARMONIC SOCIETY. Carnegie Hall.
- Thurs. 4. Eve.—"ROSENKAVALLER." Metropolitan Opera House.
- Fri. 5. Aft.—PHILHARMONIC SOCIETY. Carnegie Hall.
- Fri. 5. Aft.—"MADAME BUTTERFLY." Metropolitan Opera House.
- Fri. 5. Aft.—ELENA GERHARDT (Symphony Society). Aeolian Hall.
- Fri. 5. Eve.—"TROVATORE." Metropolitan Opera House.
- Sat. 6. Aft.—JULIA CULP. Aeolian Hall.
- Sat. 6. Aft.—BUSONI. Carnegie Hall.
- Sat. 6. Aft.—MOZART SOCIETY. Hotel Astor.
- Sat. 6. Aft.—"TRISTAN UND ISOLDE." Metropolitan Opera House.
- Sat. 6. Eve.—PEOPLE'S SYMPHONY CONCERT. W. I. H. S. Auditorium.
- Sat. 6. Eve.—"TRAVIATA." Metropolitan Opera House.
- Sun. 7. Aft.—PHILHARMONIC SOCIETY. Carnegie Hall.
- Sun. 7. Aft.—ELENA GERHARDT (Symphony Society). Aeolian Hall.
- Sun. 7. Eve.—MAY MUKLE-HERBERT FRYER. Bantbox Theatre.
- Sun. 7. Eve.—OPERA CONCERT. Metropolitan Opera House.
- Mon. 8. Aft.—OSCAR SEAGLE. Carnegie Hall.
- Mon. 8. Eve.—FLORENCE HINKLE. New York University.
- Mon. 8. Eve.—LEONARD BORWICK (Symphony Society). Brooklyn Academy.
- Mon. 8. Eve.—FLONZALEY QUARTET. Aeolian Hall.
- Mon. 8. Eve.—"TANNHAUSER." Metropolitan Opera House.
- Tues. 9. Aft.—BORWICK (Symphony Society) Carnegie Hall.

Vernon D'Arnalle's Fine Program.

Vernon D'Arnalle was heard in recital for the first time in New York for some years, at the Little Theatre on February 25, and made a deep impression. Mr. D'Arnalle's appearance here after his many European successes was looked forward to with much interest, and the house was sold out in advance. It was a fashionable and musical audience, many prominent members of the New York music world being present, and there was much spontaneous and enthusiastic applause for the work of this gifted baritone.

Mr. D'Arnalle's program consisted of a group of five songs selected from the old Italian and from Schubert, a group of Brahms songs, a group of Strauss songs and a number of folksongs from Lower Brittany. Mr. D'Arnalle was at his best in the Strauss songs and in the folksongs, he being particularly gifted as a Lieder singer. His interpretation of "Der Atlas," by Schubert, was also masterly, this being a composition full of dramatic fervor. The folksongs of Lower Brittany are delightful compositions, tastefully arranged without any exaggeration, and breathing the spirit of the peasants of Brittany in every note. Mr. D'Arnalle must know these people and their music thoroughly to be able to interpret these songs so attractively and with so much fidelity.

Throughout the program the singer's evident mastery of his art was a genuine delight. His breathing, enunciation and emission are perfect, and it is especially worthy of note that his fine breath control admits of some very remarkable phrasing. He sings like an artist who has thoroughly studied his art and whose musicianship is equal to every demand. He has, in addition to these brilliant vocal acquirements, a perfect and dignified poise and unaffectedness that render his every offering very attractive.

His audience soon woke up to the fact that they were in the presence of a master of song, and gave him the applause that he so richly deserved.

The accompaniments were played by Walter H. Golde, a gifted young pianist recently returned from Vienna, who gave the singer very genuine support, playing the accompaniments with poetic and musical insight and with brilliant technic and fine sonority.

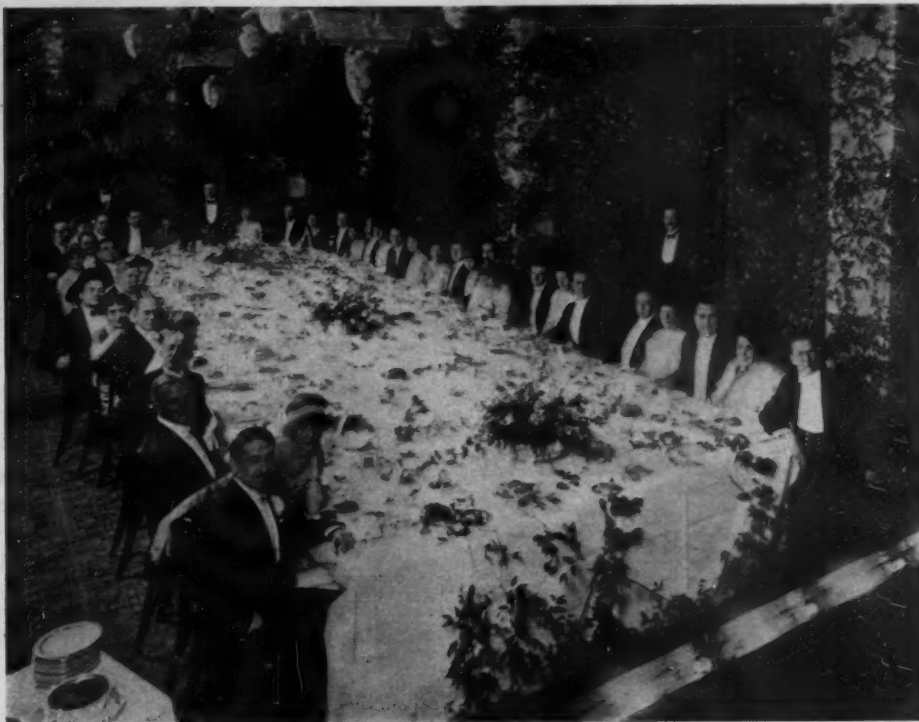
John Prindle Scott and Florence Gwynne at Musicale.

John Prindle Scott, the composer, and Florence E. Gwynne, pianist (pupil of F. W. Riesberg), appeared at the last afternoon musicale of the Women's Philharmonic Society, at Carnegie Hall, New York, when twelve songs by Mr. Scott were sung by Louise Day, soprano; Edwin Orlo Bangs, tenor, and Raymond Loder, baritone. Of these the audience especially liked the waltz song, "Love Is a Riddle," sung with brilliant voice by Miss Day; "The Secret," beautifully sung by Mr. Bangs, his voice and enunciation being equally admirable, and ending with a high D flat; and "Old Bill Bluff," a humorous song telling of the loves of a sailor, sung with inimitable style by Mr. Loder.

All the music of this composer, John Prindle Scott, is melodious, full of variety and has much rhythmic swing. The composer played his own accompaniments, and was received with much approval. Florence Gwynne, only fourteen years of age, showed what an industrious girl can do when natural talent is combined with persistence, by steady daily practice. Her pieces, all played from memory, were "Gavotte and Musette," d'Albert; "Impromptu," op. 90, Schubert, and "Wedding Day," by Grieg. Her playing was vigorously applauded, and she received a big bouquet of flowers. The reception to the president, Amy Fay, will occur the coming Saturday evening, March 6, Granberry Studios, Carnegie Hall.

French Hospital Benefit.

The following program was given at the home of Senator William Clark, New York, for the benefit of the French military hospital, Villa Moliere, on February 25: "Caprice" (organ), A. Guilmant, Scott Brook; sonata (piano and violin), César Franck, Jean Verd and Andre Tourret; air de Louise (soprano), G. Charpentier, Mlle. Challet-Balme; "Le chef d'œuvre de Dieu," Jean Rameau, "Pour un cornet de pommes de terre frites," Lucien Descaves, Claude Bénédict; "Lied," Vincent d'Indy, "Appassionata" (cello), Saint-Saëns, Paul Kefer; "Les Ber-



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Yeatman Griffith's Season.

Yeatman Griffith, the vocal teacher, who transferred his activities from London to New York, is having a remarkably active season. Besides a number of students that came with Mr. Griffith from London, others have come from foreign countries, and his classes have been aug-



YEATMAN GRIFFITH.

mented by many American pupils, who are taking advantage of Mr. Griffith's presence in this country.

Florence Macbeth, the operatic soprano, who is a product of Mr. Griffith's tuition, is at present on a concert tour in the West. She sang in Minneapolis on February 23, and is announced for a recital in St. Paul, Minn., for tomorrow, Thursday, March 4.

BALTIMORE VISITED BY SAN CARLO OPERA CO.

Excellent Performances Fill Enjoyable Week—Notes.

213 Prospect Avenue, Roland Park,
Baltimore, February 24, 1915.

The San Carlo Opera Company has given Baltimore a most welcome week of opera, with excellent productions. The chorus was exceptionally good, and the orchestra, in the competent hands of Giuseppe Angelini, proved to be entirely satisfactory. It is difficult to make a selection among so many soloists, all of whom have claims for favorable notice. Ester Adaberto, soprano, possesses a voice of very beautiful quality; Edvige Vaccari has a flexible lyric soprano, with excellent technic. Mary Kaestner, who sang Santuzza in "Cavalleria," made a deep impression, both with her rich voice and her fine dramatic fervor. Salvatore Sciarretti has been heard here frequently in former years. His work is always of a high order of merit. Angelo Antola won the public favor as Alfio and as Tonio (where his singing of the "Prologue" in "Pagliacci" had to be repeated), as Germont, and in the triple baritone role in the "Tales of Hoffmann."

The notable feature of the week was the production of "The Masked Ball," which has not been heard here for so many years as to be a novelty to the greater part of the audience. The Academy of Music was well filled throughout the week, which should be encouragement enough to bring this excellent company here for a return visit.

NOTES.

D. Merrick Scott, assisted by Hazel Knox Bornschein, soprano, gave an organ recital at Hamilton, February 15. Mr. Scott's program was of wide scope and included one of his own compositions.

On Wednesday night, at the Boy Scout Building at Mt. Washington, a concert was given by a quartet consisting of Ida M. Shaw, soprano; Anna G. Baugher, contralto; George Pickering, tenor, and Richard Fuller Fleet, basso. Four quartets were sung, with solos by each of the singers. Else Melamet played the accompaniments.

At the Pratt Library free recital on Friday of this week, Esther Cutchin, pianist, and Eugene Martenet, baritone, will be the soloists.

Last Friday Ernest Howard and William Roche, violinists, played at one of a series of musicales at Twenty-fifth Street Christian Church. On February 25 George Pickering, tenor, will sing; and on March 5 Kathryn Howard and Charles H. Croxton will recite and sing. D. L. F.

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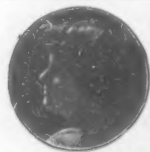
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PATERSON MUSICIANS' CLUB HOLDS FIRST BANQUET.

Marked Enthusiasm Accompanies First Dinner of New Organization—Interesting Speeches and a Splendid Musical Program Features of the Evening.

Paterson, N. J., February 28, 1915.

Over sixty members of the Paterson Musicians' Club assembled last night at the Crawford Restaurant for the first banquet of this new organization. All sections of the city were represented and the affair proved to be a gala one.

It was nearly nine o'clock when the dinner was served and that the repast was thoroughly enjoyed was evidenced later on when a unanimous vote of thanks was extended the entertainment committee. C. Mortimer Wiske, the president and organizer of the club and also conductor of both the Paterson and Newark festivals, was toastmaster, and following the dinner called upon several members for speeches.

Thornton W. Allen, organizer of the Newark Musicians' Club and instrumental in the foundation of both the Paterson and Jersey City Musicians' Clubs, as well as the organizer of the Newark Festival, was the guest speaker of the evening.

Mr. Allen spoke in brief of the importance of building up musicians' clubs in the various communities in the State, of what they could accomplish by protective legislation in combining their efforts, and of what great benefit each could be in furthering the musical interests of its respective city. Mr. Allen, who has just returned from Norfolk, Va., told of a plan to organize a three day music festival there along the same lines as those now operating in Newark, Paterson, and next year in Jersey City and possibly Trenton. Several prominent business men in Norfolk, he said, are anxious to follow the ideas employed here, and to organize in Norfolk or Richmond, Va., a similar series of concerts. Recent letters received from Texas and Alabama show a great interest further South for such a music festival. Mr. Wiske has been engaged to conduct another music festival in New York State not far from New York City.

Mr. Allen also referred to a letter he received from Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company and formerly the leading spirit in the Century Opera Company, in which was enclosed a check for the purchase of eight seats for each of the three festival concerts in Newark. This announcement brought forth loud applause.

Sachs-Hirsch Entertains.

Herbert Sachs-Hirsch, the Newark pianist, gave a "soiree de Vienne" at his home in the Astoria recently, which proved a delightful affair. All of those present



HERBERT SACHS-HIRSCH AND HIS GUESTS.

Reading left to right, seated: Mrs. Morris Hirsch, Herma Mentz, Dagmar Godowsky; standing, Ruth Jones, Louis Siegel, Louis Sampson, Vanita Godowsky, Hermann Wassermann, Rose Raymond, Herbert Sachs-Hirsch.

were friends and colleagues of the young musician during the past two years in Vienna. The rooms were beautifully decorated to represent Viennese customs. Supper was served in a room specially decorated to represent a Viennese restaurant. Even the coffee, as can be seen in the accompanying picture, was served Vienna fashion—"mélange," as they call it—in stem goblets with whipped cream an inch thick on top. Music and dancing added to the pleasure of the evening.

Western College Recital.

Western College,
Oxford, Ohio, February 23, 1915.

Earl William Morse's recital at the Western College for Women, Oxford, Ohio, on February 20, was characterized by remarkable technique, exuberance of spirit and great beauty of tone. The Tchaikowsky concerto, op. 35, gave evidence of Mr. Morse's virtuosity, and in response to the hearty encore following this number, he gave Raff's "Cavatina." His numbers were: The Veracini concert-sonata; the adagio movement of the concerto by Viextemps; a serenade by D'Ambrosio was the encore following the lovely

John J. Fitzgerald, secretary of the Paterson Chamber of Commerce and one of the Silk City's most prominent music lovers, made a stirring address on the publicity Paterson has received because of its music festival. August Eppel, of the Paterson Morning Call and publicity agent for the local festival there, was enthusiastically greeted when he was called upon to speak; Mr. Eppel was responsible to a large extent for the foundation of the present Paterson Festival Association, which was organized a few years ago to relieve Conductor Wiske of the financial burden of the concerts. He is one of the most enthusiastic music lovers Paterson can boast of.

Addresses were also made by Frederick A. Parker, who presided at the founding of the club; William Schlumpf, William W. Evans, John J. Zabriskie and Charles Thomsen, who was the chairman of the dinner committee. Piano solos were given by Harry Planten, Julia Bang and Fannie Borden. Songs were rendered by Mae Furbeck Preskey and by Frederick Parker.

The guests at the banquet were: Mr. and Mrs. Wiske, Thornton W. Allen, Charles M. Thomsen, John G. Zabriskie, Frederick A. Parker, Harold D. Bender, Edward J. Fritz, William W. Evans, James R. Taylor, Mr. and Mrs. John J. Fitzgerald, Loretta McKenna, Minnie Boyle, secretary of the club, Mr. and Mrs. William M. Kremer, Mr. and Mrs. J. Holmes, Elsie Holmes, William Shaw, William Schlumpf, Edwin A. Leonhard, John Hoogendam, Dr. D. P. Borden, Fannie Borden, Edith Allee, Frank Bamford, Mr. and Mrs. William H. Hammond, Wessels van Blarcom, Mr. and Mrs. William H. Rauchfuss, Mrs. M. B. Holden, Anna Troy Mallen, Joseph Mallen, C. W. Ulrich, Mr. and Mrs. William F. Miller, Alfred O. Crofts, Mae Crooks, Mrs. Joseph A. Bergen, Mrs. Frank Snook, May B. Noonan, Eugene Zabriskie, L. Haefeli, Jr., Harold van Natta, Thomas Stokes, Turner Bradbury, Adele Weimer, Emma Helen Benz, Neal Meyer, Elliott H. Planten, Mae Furbeck Proskey, Mrs. William Wagoner, Neilla H. Brinkerhoff and Julia C. Bang.

The officers of the club are: C. Mortimer Wiske, president; D. Horatio Snyder, first vice president; William Morrison Kremer, second vice president; Arthur McGinnis, treasurer.

R. H. F.

Chopin-Wilhelmj nocturne, op. 27, No. 1, and the Bizet "Adazietto," from "L'Arlesienne." Kreisler's "Liebesfreud" was repeated, and the berceuse from "Jocelyn" (Godard) was the final encore. Eveline Bowen accompanied. On Sunday evening, Mr. Morse played again, repeating some of his numbers of the evening before and giving other favorites. He seemed, if possible, to surpass himself on this occasion in artistic expression and mastery of his instrument, and this recital was even more enjoyed than the other. Among the guests present on Saturday evening were Dean and Mrs. Minnich, and Professor Kuhne, of Miami University; Dr. and Mrs. Oscar Taylor Corson, of Columbus, and a number of alumni.

Busoni, a Keyboard King.

Ferruccio Busoni, in Beethoven's "Emperor" concerto, was the "star" of the New York Symphony Orchestra concert in Aeolian Hall, Sunday afternoon, February 28, and deservedly so, for he played the great piano classic with superb musicianship, voluminous yet many colored tonal application, and masterful phrasing and analytical dissection. It was a performance laid out and executed on the broadest possible artistic plane and showed Busoni to be more than ever a consummate master of music and a veritable necromancer on the instrument which he uses as the medium for voicing his tonal inspirations. He was acclaimed by the audience as a king of the keyboard.

The orchestra played Tchaikowsky's third suite and Strauss' "Death and Transfiguration" with brilliancy and effect.

Kronold Returns from Pacific Coast.

Hans Kronold, the cellist, has returned from a trip over the Orpheum Circuit, which took him from coast to coast. He reports having had very satisfying experiences, audiences everywhere having listened with absorbed interest and having manifested a great liking for his cello playing. He had his own accompanist, and played twice daily, including Sundays. He has resumed his regular playing at the afternoon service at Grace Church, New York, also at All Angels' Church, morning service, and he will appear soon in the Keith Circuit, beginning in Brooklyn.

The Winderstein Orchestra is continuing its regular symphony concerts in Leipzig. Fifteen Gewandhaus concerts under Nikisch have been given in that city this season.

A SUCCESSFUL OPERA MANAGER.

Fortune Gallo, Managing Director of the San Carlo Opera Company—Something About the Man and His Work.

What, in these troublous musical times, requires the courage of a Joffe, a Von Kluck or a French, apparently has been accomplished by Fortune Gallo, managing director of the San Carlo Grand Opera Company—now the only permanent organization of its kind in America except the Metropolitan in New York. This will be news even to many who keep in close touch with important musical affairs.

Signor Gallo's company really has had "a season," for it is just entering upon the twenty-seventh week of its tour and it is much stronger, both numerically and artistically, than it was when the first performance of the season was given at Providence, R. I., early in September. Since that time not one day has been lost nor has a single announced opera been postponed or substituted for another.

When the complications of the foreign war seemed to threaten this country with a grand opera famine—when it was seen that the promoters and sponsors of the Chicago, the Boston, the Philadelphia and the Montreal companies would not assemble their forces, Signor Gallo, it appears, realized his chance. He gathered about him an assemblage of fine songbirds, formed an excellent orchestral body, a brilliant singing chorus thoroughly trained in extensive repertoire, and secured a musical director with inspiration and control. He acquired also scenic, costuming and property equipment sufficient for the staging of some fifteen operatic masterworks, tilted his nose to the "high royalty composers" and started away upon his tour with some excellent bookings ahead. The venture has been a remarkable success in all respects.

While the great war has been on, Signor Gallo has campaigned all these months, with little to favor him save the weather. His artists—and there are some extraordinary singing actors and actresses upon his roster of principals—were all singers with fine reputations upon the European, American and South American stage. The casts were three in number, well balanced, and the so called "star system" was done away with. The performances were not only pleasing; they were educational. They constituted not only an operatic treat, but also a financial one as well, because they were at popular prices. There were many artists with the organization that could well have been featured as "stars," still Signor Gallo kept assiduously away from that feature, but followed the policy of giving his productions and allowing the patrons to choose their own stars in his company.

And so Signor Gallo prevented what was destined to be a real grand opera famine in America this season, his company appearing in Montreal, Cleveland, St. Louis (two weeks), Columbus, Kansas City, Omaha, St. Paul, Minneapolis, Des Moines, Lincoln, Memphis, Nashville, Louisville, Toledo, Pittsburgh, Baltimore, Brooklyn, Philadelphia and Washington, etc. But for Signor Gallo's enterprise and indomitable energy, all these cities would have been entirely without opera this winter.

At no time has the price of seats at the San Carlo performances been higher than \$2, and many well known critics have expressed surprise, as well as keen gratification, at the excellence of the productions staged by Signor Gallo under those circumstances. Flattering reviews (many of them speaking as enthusiastically of the San Carlo singers as they did formerly about Caruso, Farrar, Galski, etc.) were received everywhere on tour. The popular prices greatly increased the attendance at the operas, and the remarkable productions brought the patrons back again and again with their friends.

Signor Gallo claims that the only subsidy and subvention grand opera needs is the approval of the public. They are his best board of directors. His prices place grand opera within the reach of all (whereas in the past it had generally been a luxury for the comparative few) for Gallo realized that no art which assumes to be the property of the few ever amounts to much as art; that all real art is bedded deep in the popular soil; that there is no royal road to general musical culture. The only way to have a musical people, one St. Louis writer had it, is "to make music the property of all."

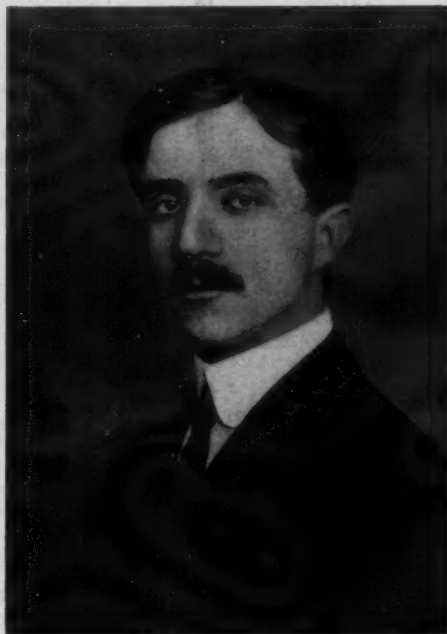
Occasionally a city was visited where the request for an "extra artist" or two would be made, as in the case of the Missouri metropolis. In this instance the late Mme. Ger-ville-Reache was engaged. A number of Signor Gallo's casts are ex-Metropolitan and Covent Garden singers. At St. Louis, Omaha, Cleveland and Pittsburgh all records for opera attendance were broken. The St. Louis grand

opera committee, sponsors for several seasons of the visits of the Chicago-Philadelphia and Metropolitan companies, worked with the San Carlo management this time and, instead of a brief two or three days of opera, which but a small portion of the population could attend, a season of two weeks was arranged.

The press comments received by the Gallo forces are interesting. The Atlanta Constitution said: "The productions of the San Carlo Company are well nigh perfect." The St. Louis Republic: "As good opera as is heard on many and many a night at the Metropolitan, New York." The Nashville Banner: "A great triumph." The Cleveland News: "It might as well be said bluntly that in every musical essential the San Carlo performances are as satisfying as any that Cleveland has heard at any price." The Omaha Bee, speaking of a production of "Lucia," said: "It is plucking no laurels from the wreaths of Caruso, Sembrich and others who have sung 'Lucia' here, to say that the famous sextet was never better sung in Omaha than it was last night by the San Carlo artists."

And there are bales of such comments.

What manner of man is Fortune Gallo, who can assemble an opera company of his own in these troublous times



FORTUNE GALLO.

and carry it to success through a series of traveling performances in a season when Boston, Philadelphia, Montreal, Chicago and New Orleans find themselves unable to maintain their regular organizations at home?

An Italian by birth, Signor Gallo came to this country as a lad and assimilated business methods and conditions. Frequent prolonged visits to his native land kept him in touch with the operatic atmosphere there, the movements of great singers, where they achieved their triumphs and where they went when their organizations disbanded, so that he developed a sense of correct relations between the artistic and commercial aspects of music as represented by grand opera.

Associated with opera companies in Italy, Mexico, South America and the Pacific Coast, he achieved his first American managerial success in opera as the chief executive force of the Lombardi Grand Opera Company, which won enviable successes in San Francisco and other large Pacific coast cities and in many inland American localities. Some of the artists brought to America by Gallo were Tarquinia Tarquini, Luca Botta (now of the Metropolitan company); Ester Adaberto (who sang at the Metropolitan a few seasons ago; Giuseppe Angelini, formerly director of Mme. Melba's company, in Australia; the tenor, Agostini, creator in America of the Rodolfo role, in "Boheme," when San Francisco gave that opera its American premiere; Angelo Antola, the celebrated baritone, now with the San Carlo Company, and many other well known artists of whom space does not permit mention at this time.

Quick, alert, of small, wiry frame and wide expanse of frontal bone and keen, shrewd eyes, Fortune Gallo reflects in every look and word and gesture his insight into

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character and his practical grasp of the occupation he has made his life's work. In spite of his unusual success he remains modest and ambitious and prefers to be judged by what he may do in the future rather than by what he has already accomplished. Gallo never loses his temper. The fact that the San Carlo Company has toured successfully through all these months, attests amply to the efficacy of the Gallo managerial system, and more especially during the prevailing conditions in the American musical field. One proof which indicates the stability of the Gallo methods is the fact that during the St. Louis run of his company, he gave sixteen operas with exactly the casts he had announced there three months in advance.

In view of the remarkable reception accorded the San Carlo Company by the opera goers of St. Louis, it is not unlikely that Signor Gallo will be reengaged by the Opera Committee of that city to arrange a longer season of song there next winter. And even now, after twenty-seven weeks of consecutive travel, he finds himself confronted with flattering offers that would extend the tour well into the month of June if he cared to accept them.

Impresario Gallo has not yet announced his plans for next season, but that they will be upon even a more extensive scale is unquestioned.

And in the successful conduct of the San Carlo Grand Opera Company, it may not be amiss to state that it has required the help also of a literary agent and press representative par excellence, and in this respect Signor Gallo has enjoyed the valuable association of Charles R. Baker, of Los Angeles, Cal. Mr. Gallo and Mr. Baker have been associated together in grand opera affairs on the Pacific Coast for several years, and the combination is manifestly a successful and profitable one. No opera organization, musical or theatrical organization ever has enjoyed the advantages of more clever publicity methods than Messrs. Gallo and Baker use for the San Carlo Company.

Alice Verlet's New York Program.

Alice Verlet, prima donna soprano of the Paris Grand Opera Company, will sing the following program at Carnegie Hall, New York, on Thursday afternoon, March 4:

Air de la Naisade, from Armide.....Gluck
Non so piu, from Nozze de Figaro.....Mozart
Le Mariage des Roses.....C. Franck
Ballade et air de la Fileuse, from Gwendoline.....Chabrier
Le Rossignol (with flute obligato).....Handel
Le Bonheur est chose Légère (with violin obligato).....Saint-Saëns
Mandoline.....Debussy
Auprès de la Source Glacée.....Ch. Pons
La Meneuse de Jeu.....P. Vidal
Concert à la Cour (old classical French aria).....Auber

Julia Culp's Third Recital.

On Saturday afternoon, March 6, Julia Culp, the Dutch mezzo-soprano, will give her third New York recital in Aeolian Hall. Mme. Culp will open her program with the following songs from the "Volkslieder" by Brahms: "Da unten im Thale," "Es steht ein Lind' in jenem Thal," "Feinsliebchen," "Schwesterlein," "Erlaube mir fein's Mädchen" and "Wie komm' ich denn zur Thur herein." Her second group consists of the "Frauenliebe und Leben" song cycle by Robert Schumann, and her last group will be made up of the following songs by Brahms: "Meerfahrt," "Therese," "Salome," "Sandmännchen" and "Der Schmied."

Vagaries of Opera.

Jacques Urlus, in "Fidelio," appears with a very natural growth of beard, resulting from his long imprisonment. But how does it happen that his upper lip retains its smoothness?

Speaking of make-up, there is Rudolf Berger's feminine coat of mail in "Götterdämmerung." Does he wish to imply that Siegfried rushed off with one of Brünnhilde's garments by mistake? Certainly it is built for a soprano, rather than a tenor.—New York Evening Mail.

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BOSTONIANS CROWD SYMPHONY HALL AT McCORMACK CONCERTS.

Irish Tenor Accomplishes Novel Box Office Feat at Two Successive Recitals
—Other Musical Happenings of the Week.

1111 Boylston Street,
Boston, Mass., February 26, 1915.

John McCormack, the Irish tenor, accomplished a novel box office feat in this city, when on last Sunday afternoon and the following Monday evening he filled Symphony Hall to overflowing. Never before in the annals of the local concert life has an individual artist attempted to appear here in recital on two successive days. It goes without saying that John McCormack at the present time is the only artist in this country who would dare venture such an undertaking with any hope of its successful achievement, but even so, when one considers that none but standing room was obtainable, it looked as if even McCormack was adding to his laurels. The tenor was heard in different programs at each concert, while his well known encore numbers were demanded on both programs. A feature of his Sunday afternoon program was the opening number, Beethoven's recitative and aria from "Engedi," a number which very few tenors attempt to sing. Both programs were comprised mainly of the more popular English ballads. The tenor was in his element and his work on both occasions gave evidence of his vocal perfection. He was assisted, as usual, by the young Australian violinist, Donald McBeath, and Edwin Schneider, accompanist. Mr. McBeath's performance was excellent, the young man having improved materially since his last appearance in this city.

These two concerts made the third and fourth McCormack appearances in this city during the current season, and but for the impossibility of securing another suitable date before the season ends, the tenor would return for a fifth appearance in March.

WITEK-MALKIN RECITAL.

The Witek-Malkin recital in Jordan Hall on Tuesday evening of this week was one of the most interesting musical events of the season. It is to be regretted that the audience was of such meager size. Mr. Wittek is easily one of the leading artists residing in Boston, and it is strange that his splendid services rendered to this city as concertmaster of the Boston Symphony Orchestra would not warrant a more suitable reception at the hands of the local public. Joseph Malkin, violoncellist, and Vita Witek, pianist, joined their artistic efforts in the giving of the recital, and an ideal trio they proved to be. The three artists were heard together in the Brahms C minor trio and in the Smetana G minor. Alone Mr. Witek gave a strenuous reading of the Bach "Chaconne" for violin. This artist would do well to appear on the concert stage exclusively, it seems, for should he, there is little doubt but that he would show himself to be one of the most prominent vio-

linists of the day. Mr. Malkin displayed his remarkable virtuosity in the A major sonata by Boccherini. He is a new addition to the Boston Symphony Orchestra and the organization may well be proud of him, as he is an artist of rare worth. Mrs. Witek gave her share of the entertainment a Chopin nocturne, Mendelssohn's "Rondo Capriccioso" and the Schubert-Liszt "Erlking." All three artists were tendered big ovations.

BUSONI GIVES PIANO RECITALS.

Ferruccio Busoni gave his one Boston recital appearance of the season at Jordan Hall on Thursday afternoon, February 25. He was greeted by an unusually large audience that waxed more and more enthusiastic as the recital progressed. The program was as follows: Bach-Busoni, prelude and triple fugue in E flat major, originally for organ; Bach-Busoni, capriccio on the departure of a well beloved brother; Beethoven, sonata, C minor, op. III; Schumann, eight fantastic pieces; Liszt, six etudes after Paganini; Liszt, nineteenth Hungarian rhapsodie. This was Mr. Busoni's first appearance in Boston in four years, and it was with keen interest that our musical element looked forward to his coming. The great master played in his usual authoritative manner, and through his marvelous technical resources brought astonishment to those who had never heard him before. It is unnecessary at this time to enlarge upon his artistic achievements further. His performance was refreshing for the sincere musical mind and deeply interesting throughout.

EDITH THOMPSON'S ENGAGEMENTS.

Edith Thompson, a local pianist, gave a recital at West Medford, Mass., on the afternoon of February 17. The young artist, who is quite prominent in these parts, was heard in the following program: Beethoven, sonata, op. 27, No. 4; MacDowell, "A. D. 1620," "An Old Love Song," "Elfentanz," "Wilde Jagd"; Chopin, ballade, G minor, etudes, op. 10, Nos. 3 and 7, polonaise, A flat; Faure, impromptu; Liszt, etude; Albenez, "Seguidilla." On the evening of the same date Miss Thompson was heard in a private recital at the home of Mrs. Norwood Hallowell, on Beacon street, Boston, and accorded a brilliant reception because of her artistic playing. On February 25 she appeared as soloist for the Augusta Musical Club, at Augusta, Me., and on March 18 she will be heard at one of the Waldorf-Astoria evening concerts in New York City.

THEODORE A. SCHROEDER'S BUSY PUPILS.

Theodore A. Schroeder, one of Boston's most prominent and successful voice pedagogues, is deeply engrossed in his studio activities and is enjoying one of the busiest seasons in years. Word comes from a few of his many pupils who are now before the concert public. Lionel Starr, bass-cantante, was heard Tuesday evening, February 16, in a successful recital at Churchill House, Providence, R. I. He was assisted by Mme. Scotney, soprano. Mr. Starr has been heard extensively throughout the New England States in important engagements during the past two months, and in the early fall will travel westward for an extended concert tour which has already been booked.

Helene Joseph, coloratura soprano, who has been heard in Boston frequently and has appeared successfully in concert engagements, will enter the oratorio field next season. Miss Joseph possesses a voice of marked beauty and her future success is assured. Jose Shaun will be heard in his own recital at Jordan Hall this season. This young tenor already is well known in Boston and his work has always won for him many words of praise.

Another of Mr. Schroeder's pupils, Giovanni Lazzarini, baritone, who has been appearing with much success in opera in Italy during the past season, is now leading baritone at the Teatro Real, in Madrid.

BELGIAN RELIEF CONCERT.

A concert was given in the Central Congregational Church on Thursday evening of this week, the proceeds of which are to be devoted to a fund for the purchase of supplies for suffering Belgians. An interesting program

was arranged in which Alice McDowell, pianist, and the Central Church Quartet participated.

FOX-BUONAMICI PUPILS IN RECITAL.

A group of pupils from the Fox-Buonamici School of Pianoforte Playing appeared in recital in Wesleyan Hall on Tuesday evening, February 16. The recital was the first of a series that will be given throughout the latter part of the current season under the auspices of the school. The pupils participating in the giving of this first program were: Misses Duer, MacKinlay, Russel, Walker, Champlin, Rosenbaum, Turner, Warsowe, Adelman, Hyde and Wilson. The usual high grade of work which has always been identified with this school again was in evidence in each of the pupils and the recital proved a highly successful affair. On Friday evening, March 5, George Mitchell, tenor, assisted by Harrison Potter, of the faculty, will give the second recital in this series.

IRMA SEYDEL WITH BOSTON SYMPHONY.

On Thursday evening, February 25, Irma Seydel, a local violinist, was heard as soloist with the Boston Symphony Orchestra in Sanders Theatre, Cambridge. Miss Seydel played the Bruch G minor concerto to an admirable accompaniment offered by Dr. Muck and his men. The young violinist, who is surprisingly talented, enjoys the favor of all musical Boston, and her rapidly progressing career is watched with enthusiastic interest. The Bruch number found Miss Seydel fully capable of sounding its every musical tradition, and although it is a somewhat hackneyed work, much charm was infused into its measures by the versatile artist. Miss Seydel adds an authority to her interpretation of the work quite unlooked for in a player of her age, and while much youthful enthusiasm and a certain sense of poetic feeling are revealed in her playing, the qualities are not abused and her violinistic accomplishments are especially virile in their make-up.

RAMON BLANCHART'S SONG RECITAL.

Ramon Blanchart, the Spanish baritone who is renowned for his operatic work both in America and abroad, appeared in a concert at Jordan Hall on Thursday evening of this week. The baritone was heard in his usual effective style in Massenet's "Fleeting Vision" and in various songs by Ronald, Barnard, Anderson and Yradier. The splendid art of Mr. Blanchart continues to create warm admiration, and on this occasion his hearers again gave vent to their enthusiasm. Mr. Blanchart possesses a voice of rare beauty.

BARROWS' PUPILS.

Not a few of Harriot Eudora Barrows' pupils have gone forth into the concert world and won brilliant laurels for themselves and it is with increasing interest that one follows the various careers of the vocalists who have had the good fortune to come under the tutelage of this successful artist pedagogue. Prominent among her many worthy pupils, Mme. Fournier, the contralto, and Geneva Jefferts, the soprano, have been, during this present season, receiving especial attention from the New England musical public. In the case of Mme. Fournier, she has a rich contralto voice of singular beauty and charm, which, through her

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skillful management of it, has won for her many flattering tributes from the critics and public of this section. Miss Jeffers is now appearing with much success in the concert and oratorio field. She possesses a beautiful soprano of great purity and attractive quality which has created wide demand for her services. Both these young artists are under the management of their active former teacher, Miss Barrows, which goes to show that here in reality, is a teacher who interests herself in the welfare of her pupils.

SYMPHONY CONCERT.

At the fifteenth pair of concerts given by the Boston Symphony Orchestra in Symphony Hall, on Friday afternoon and Saturday night of this week, Schubert's C major symphony was the chief number. The second and third pieces on the program were Gustav Straube's variations on an original theme and Goldmark's overture to "Sakuntala." Straube's work is one of his usual gems of orchestration. The work is of marked beauty and as heard here (for the first time) produced striking effect. The Goldmark overture came as a rather belated tribute to the composer, who died some months ago.

NOTES.

The artist to appear in conjunction with Elena Gerhardt at the Symphony Hall concert on Sunday afternoon, March 14, is Beatrice Harrison, the English cellist. Few artists have made a deeper and more favorable impression upon the musical public of Boston than Miss Harrison when she gave a recital in Jordan Hall a year ago. A program comprising songs by Miss Gerhardt and selections for violoncello by Miss Harrison should be one of the most attractive that Symphony Hall has had this winter.

Percy Grainger, the young Australian pianist, will give a recital in Jordan Hall on Saturday afternoon, March 6. Known here as a composer whose works have created quite a sensation, musical Boston is looking forward eagerly to his coming to this city.

The third and last concert of the season by the Flonzaley Quartet will be given in Jordan Hall, Thursday evening, March 11. Program details have not as yet been made known.

On Tuesday evening, March 2, in Jordan Hall, the third of the current series of semi private concerts by the excellent men's choir of the Apollo Club will take place.

VICTOR WINTON.

San Carlo Opera Success.

Excellent performances marked the balance of the week given by the San Carlo Opera Company at the Majestic Theatre in Brooklyn, February 23, 24, 25, 26 and 27. The repertoire included "Lucia," "Faust," "Cavalleria Rusticana" and "Pagliacci," "Rigoletto," "Tales of Hoffmann" and "Trovatore." In all the works presented the scenic equipment, costumes, and general stage requirements were up to the high standard which Brooklyn, as a part of New York, expects from an operatic organization of high class. The ensemble of the chorus, orchestra and principals showed an impressive degree of attainment under the very capable baton of Signor Angelini, who in the manner of Toscanini, leads everything from memory. It can be said of the San Carlo conductor, aptly, that he has the scores in his head, while most other conductors have their heads in the score.

In the "Lucia" cast, Salvatore Sciaretto distinguished himself signally as a fine lyric tenor and an actor of romantic power. Edvige Vaccari showed authority and charm as the coloratura warbler. Her "Mad Scene" was redemanded. Angelo Antola, a full voiced baritone who yet sings with artistic restraint, did an admirable histrionic presentment as Henry Ashton.

Sciaretto again distinguished himself in "Faust." Well deserved laurels fell to the lot of Mary Kaestner as San tuzza in "Cavalleria," a part to which she lends sincerity and passion. The Tonio of Antola, in "Pagliacci," caused a sensation. The "Prologue" had to be sung three times and at each repetition received cheers.

It is invidious, however, to select single honors, where the organization as a whole merits so many. New York opera goers who made the journey to Brooklyn to see what manner of performances are given by this travelling troupe, were not only surprised, but delighted. The San Carlo Opera Company is no passing phase, no transient manifestation; it has come to stay in a field where its work will be welcome and valuable. This week the organization is in Philadelphia.

Flonzaley Quartet Numbers.

A feature of the Flonzaley Quartet's final concert in Aeolian Hall, New York, Monday evening, March 8, will be the Beethoven quartet in C sharp minor, op. 131. Other numbers on the Flonzaley farewell program will be the Brahms quartet in C minor, op. 51, No. 1, and Emanuel Moor's three preludes in the form of a suite for violin alone.

Malkin Music School Concert.

On the evening of February 21 there took place in Aeolian Hall, New York, a concert unequal in the annals of New York City's musical history and one which should be entered in our musical tradition. On that evening Manfred Malkin, the director of the Malkin Music School, presented a number of the school's pupils in a public examination.

The test or criticism of the playing was not confined as it conventionally is, to the plaudits of the audience, but was entrusted to a jury, and it would be difficult to find a greater or more impressive musical jury.

A casual auditor could not help being impressed by the spirit which was displayed both by audience and players as the concert progressed; but how often does one experience the intense thrill that gripped the audience when Prof. William A. Crane, acting secretary of the school, in the course of his opening address introduced the jury. As he mentioned the names, Godowsky, Elman, Joseffy, Spiering, Goldmark, Bispham, Borwick, Jonas and Mme. Frish, one could feel an electrical effect in naming such monarchs of music. How inspired and radiant were the faces and the playing of the pupils, when they realized that a jury of world famed artists was listening to their playing! The quality of the playing reflected the emotions experienced by the pupils. With all credit and due respect to the most admirable training they had received, it is doubtful to the writer if the pupils would have acquitted themselves so nobly were it not for the fact that they felt themselves placed in a supreme test. Their remarkable control and poise would not have been manifested had there been any deficiencies in their instruction. Mr. Malkin's system of requiring all the pupils to share in periodic public performances has hardened them to so great a degree as to eliminate all of the unpleasant mishaps due to nervousness.

The playing from beginning to end was not only interesting, it was charming, and at times one even lost the impression of listening to pupils; the work sounded so true and genuine in execution and interpretation, as to resemble very closely results produced by finished artists.

Miss Gelb's playing of the Bach prelude and fugue in C sharp major was well done. The technic was clean cut, the rhythm admirably steady.

Mr. Rabinoff played the Handel sonata for violin in G minor with great discretion. He entered intimately into the spirit of the composition and played with the broad tone so necessary in the music of Handel.

Mr. Wolfsohn, with Mr. Malkin at the second piano, displayed the possession of execution and power, well controlled, in his playing of the first movement of the Rubinstein D minor concerto. He played the difficult concerto with such precision, accuracy and fluency as to give unbounded credit both to his natural gifts and to the splendid training he has received.

The three songs chosen by Mrs. Raymond Osburn were happily selected. They lent themselves very readily to her pleasant voice and distinct diction. The songs showed

preparation, to the minutest detail of shading, and reflected the efficiency of the methods employed by her teacher, Pietro Florida.

The sensation of the evening was produced when Rose Becker played the first movement of the Tchaikowsky violin concerto. The work requires fluent technic, vigorous tone and accurate intonation in order to be effective. Miss Becker proved the possessor of these qualifications to a very marked degree, and showed to decided advantage in her facile handling of the extremely difficult cadenza. She was very warmly applauded and deserves special commendation for her playing.

It was a pleasure to listen to the Bach-Liszt prelude and fugue in A minor, played by Miss Rosenblum. The number is so well known and is so often maltreated that it was a joy to hear it played with regard and consideration for the tradition of tempo and voice separation.

Ada Becker, who previously accompanied her sister so admirably in the Tchaikowsky concerto, proved her versatility by her playing of the Beethoven sonata in E flat major. Whether Miss Becker played in accordance with an accepted standard or not matters very little, for she displayed well controlled technic, delicate touch and an intelligence and sympathy which conveyed to her listeners a definite message and which had the authority of a mature artist.

Fanny Goldstein played the Beethoven sonata in D minor (first movement) with remarkable clearness and delicacy. The phrasing was truly Beethoven-like and the shading extremely effective.

Miss Koniger, by her brilliant playing of the Chopin fantasia, reflected the conscientious work which both she and her teacher, Mr. Malkin, have done in order to produce so effective an interpretation.

Miss A. Prince, a pupil of Sophie Traubman, sang "Caro Nome" with a sweet, mellow and very flexible voice. She was warmly applauded.

Lillian Kaplan played the Saint-Saëns "Allegro Appassionata" with such brilliancy as to show her to be the possessor of many enviable pianistic gifts.

Mr. Malkin has exerted all his power, ability and energy to make his school the foremost of its kind, and is rapidly realizing his dream. He has surrounded himself with a most efficient staff of teachers, who, imbued with his own ambition and zeal, have given their best to produce results which speak for themselves. The regard in which Mr. Malkin and his school is held by the world's greatest artists was manifested by the eminence of the members of the jury.

Mr. Malkin is to be congratulated upon the results achieved and deserves all the good wishes for the success which must be his. May he have the strength to uphold the high standard already established and may he always work with the motto before him, "Art before all."

Those sending their hearty wishes for the success of the Malkin Music School were Messrs. Amato, Bauer, Mme. de Cisneros, Alma Gluck, Zimbalist, Ossip Gabrilowitsch and Mme. Gabrilowitsch, Mme. Goodson, Miss Farrar, Josef Hofmann, Mme. Calve, Pablo Casals and others.



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PHILADELPHIA NEWS.

Philadelphia, Pa., February 27, 1915.

A first presentation of Giordano's "Madame Sans-Gêne" by the New York Metropolitan Opera Company, Fritz Kreisler's last recital here, and a host of recitals and concerts by local musicians brought Philadelphia a crowded musical calendar for this week.

The opera, last Tuesday evening, was brilliantly done and it is a pleasure to report that this performance, the first of a post season series of three productions, received hearty support. Despite his four appearances here this season, Fritz Kreisler was also warmly welcomed at the Academy of Music last Tuesday afternoon.

MATINEE MUSICAL CLUB.

More than 400 persons were turned away from the mid-winter choral concert of the Matinee Musical Club at Witherspoon Hall on Tuesday evening. Under the direction of Helen Pulaski Innes, the choral of the organization gave Mabel W. Daniel's "June Rhapsody" and Paul Ambrose's "Gypsy Serenade." Margaret R. Lang's "Irish Love Song," and Charles O. Bassett's "Capri" followed, with Eleanor Conway, soprano as soloist; Maria G. Loughney, contralto, assisted in Schubert's "Cradle Song" and "Ave Maria"; Flora G. Cannon, soprano, in Shelley's "Chanson Provencale"; and Mae Farley in Frank H. Brackett's "June Roses" and Bizet's "Agnus Dei." Others who contributed to the program were Jerome Uhl, baritone; Florence Irma Haenle, Nina Prettyman Howell, and Gladys Minton, violinists; Mrs. Edward P. Linch at the organ, and Mrs. Frederick W. Abbott, and Mrs. Herbert W. Evans, pianists.

RUTH ROW'S RECITAL.

Ruth Row of the faculty of Combs Conservatory of Music, gave a recital in Houston Hall, the University of Pennsylvania, last Wednesday evening, with the assistance of Edward Strasser, violin, and E. Nevin Marks, cello. Three Chopin numbers, Debussy's "Deux Arabesques," and "Autumn," a beautiful number by Gilbert Reynolds Combs, director of the conservatory, were the principal items on the program. At the third of this annual series of recitals given under the direction of the Combs Conservatory in Houston Hall, Miss Gladys Corey, pianist, will be heard on Wednesday of next week. On Wednesday, March 10, Eva Barwick, of the Combs faculty, will give a recital in the concert hall of the conservatory. She will be assisted by Jacob Garber.

OLGA SAMAROFF'S THIRD RECITAL.

Olga Samaroff made her third local appearance this season in a recital in Witherspoon Hall, Tuesday evening, February 16, under the auspices of the Young Men's Hebrew Association. Mme. Samaroff's program was without the usual sonata and fairly bristled with pointed numbers which won applause. Part one was given over to Chopin, the C minor, E major, and F major etudes, the A minor mazurka, and the A flat ballade. A brilliant performance of Ernest Schelling's "Theme and Variations" followed and the final part included such numbers as the Schumann romanza in F sharp, Brahms "Capriccio" in B minor, Rachmaninoff prelude in G minor, Grieg "Notturmo," Paul Juon's "Nymphs and Satyrs," Liszt's "Liebestraum" No. 3, the Schubert-Liszt "Soirees de Vienne," No. 6, and the Wagner-Hutchinson "Ride of the Valkyries."

PHILOMUSIAN CLUB.

The music committee of the Philomusian Club, Mrs. Perley Dunn Aldrich, chairman, gave its third informal musical tea last Monday afternoon. Mrs. Henry S. Austin was hostess and arranged a delightful program by members of the eight-handed practice class, assisted by Helen Chance and Mrs. Gardner Nicholas, sopranos; Florence Biddle Zintl, contralto, and Arthur I. E. Jackson, baritone.

HAROLD P. QUICKSALL.

James McMahon Sings in "Messiah."

James A. McMahon, baritone, was one of the soloists recently, at the performance of "The Messiah," which was given in Cleveland with a chorus of two hundred and fifty voices, under the direction of Prof. F. R. Speck. The other soloists were Pauline Andreas, soprano; Maude

Wentz McDonald, contralto, and Warren Whitney, tenor. The local Daily Times of the day following spoke of Mr. McMahon as "one of the best bass soloists ever heard" in that city. It also spoke of his voice being "unusually strong on low tones and his clear tones in the high caliber," declaring them to be "extremely good." Mr. McMahon is soloist at Calvary Presbyterian Church, Cleveland, Ohio, where he is a popular favorite.

Philadelphia Music Teachers Meet.

Two highly important pedagogical principles were emphasized by two well known Philadelphia musicians, heads of large and growing conservatories, at a meeting of the Philadelphia Music Teachers' Association last Wednesday evening, February 24. As contributors to a symposium on the most important advances of recent years in methods of teaching piano, Constantin von Sternberg urged the need for putting the problems of technic up to the students, while he gave large credit for improvement of technical methods to Mason, Leschetizsky and Virgil; Maurits Leefson, who has also produced a host of creditable pianists, expressed the belief that the most significant advance in teaching is the adaptation of the method to the individual pupil.

"Liszt, Rubinstein and the great pianists which precede them and some that immediately follow, were great technicians, merely because of the power of their genius. They did things correctly because they could not help it. It remained for the modern school to work out the principles on which they worked and to formally state them. The one drawback to the modern method is that we leave nothing for the pupil to work out for himself. We tell everything. And one is sometimes inclined to think that the highest achievement in art is made of sterner stuff."

Mr. Leefson's address follows:

"To my way of thinking one of the most significant advances made in the methods of teaching piano technic has been the awakening of the competent and conscientious teacher to the fact that pupils should be dealt with individually, and not as a mass. Teachers now study the natural ability, the temperament, the inclinations and general characteristics of a pupil, and are governed in pedagogical work according to the traits which such reviews of nature, tendency and thought lead one to suspect are present.

"In a word, a competent teacher no longer simply allots a cut and dried course of exercises, studies, etc., without respect to the particular requirements of the individual. For, consciously or unconsciously, he is able to form correct opinions of the student's mentality and disposition, and be guided in the allotment of studies and the method of imparting knowledge according to the characteristics his experience reveals in the student.

"Moreover, I would call attention to another advance. I refer to the numerous new principles of teaching in vogue today, all of which receive due consideration by the broadminded and thinking teacher, in order that he may be in a position to select and apply that which fits a certain individual requirement.

"In conclusion, I will state that another phase of teaching which, broadly speaking, may be termed an advance, is the fact that it is now universally conceded that, no matter how good the method a teacher may adopt, if he or she has not the natural pedagogical instinct, or is not naturally musical, success can never attend his or her efforts.

"Many cases have come under my notice that support this contention. Cases wherein young teachers, after going through normal work in America, have gone to Europe for a few months or a year, with the idea that a brief course of study over there will act magically—turning them out proficient and successful teachers. Never was there a greater mistake. For the fact remains that a born pedagogue and musician will succeed even with his own method."

Mme. Heineman Sings at Hotel Astor.

Sara Heineman, dramatic mezzo-soprano, appeared before the International Pure Food League at the Hotel Astor, New York, February 26, singing two groups of

songs. In MacFadyen's "Inter-nos," the singer displayed a voice of power and good quality; in Fischhof's "Frühling ist da," she exhibited its flexibility, and displayed still another style, when as an encore she sang Finden's "Book and the Rose." In her second group Mme. Heineman gave her audience an opportunity to hear a Southerner sing (in costume) the songs of the South. These she rendered with grace and pathos and was obliged to repeat "Mighty Lak' a Rose" (Nevin). Grace Anderson was the accompanist.

Beach Program at Granberry School.

A program of the compositions of Mrs. H. H. A. Beach was given at the Granberry Piano School, New York, February 25. Mrs. Beach, who played a number of her own piano compositions and the accompaniments to songs and violin numbers, was assisted by Arthur Herschmann, David Hochstein, Emma Roberts, and Myrna Sharlow. The program opened with a prelude and fugue for piano played by Mrs. Beach, a brilliant and effective number, which showed her powers both as pianist and accompanist. It is in Mrs. Beach's familiar style, melodic and flowing, and developed into a fine climax at the close. This was followed by three songs sung by Arthur Herschmann, "The Wandering Knight," "My Star," and "June," all of them very effective numbers, especially the latter. Mr. Herschmann interpreted these songs attractively, and Mrs. Beach's accompaniments in these, as in all the other numbers on the program, were exquisitely done.

Mr. Hochstein played a romance in A major for violin, a long composition of beautiful melody, and, as an encore, Mrs. Beach's "Berceuse." This was followed by the singing of Emma Roberts of "Across the World," "Grossmütterchen," and "The Year's at the Spring," the last named being perhaps the most popular of all Mrs. Beach's compositions.

Mrs. Beach then played a new "Tyrolean Valse-Fantasie" for piano, no doubt the result of her recent residence in Munich. This composition is founded upon a Tyrolean folksong, which is skillfully developed throughout all of the various movements. It is a very brilliant and effective composition. She played also a "Scottish Legend," gavotte in D, and "Firefly."

To close the program Myrna Sharlow sang "Separation," "The Lotos Isles," and "I Send My Heart Up to Thee," Miss Sharlow's brilliant and beautiful voice being greatly enjoyed in these lovely melodies, especially in the "Lotos Isles." This is, to judge from the character of it, one of Mrs. Beach's most recent works, and is a gem of poetic fervor developed in very modern style.

This concert was largely attended and was an undeniable success. There are indeed very few American composers who could give so entertaining a concert of their own compositions, and very few indeed whose compositions have such merit that they can hold an audience through out an evening without fatigue as Mrs. Beach did on this occasion.

Oscar Seagle's Song Program.

Oscar Seagle, baritone, will sing the following program in Carnegie Hall, New York, on Monday afternoon, March 8:

Non piu andrai, from Nozze di Figaro.....	Mozart
Il Mio Bel Foco.....	Benedetto Marcello
Deh piu a me non v'ascondete.....	Bononcini
Musette.....	Sixteenth Century French
Chanson à danser.....	Sixteenth Century French
Chanson à Manger.....	Sixteenth Century French
Serenade Italienne.....	Chausson
Mandoline.....	Debussy
Recueillement.....	Debussy
Le Lazzarone.....	Ferrari
Si j'étais Roi.....	Cui
Nacht und Träume.....	Schubert
Aufenthalt.....	Schubert
Ständchen.....	Schumann
Sehnsucht nach der Waldgegend.....	Schumann
Provenzalisches Lied.....	Schumann
Would God I Were the Tender Apple Blossom.....	Old Irish
Ballynure Ballad.....	Old Irish
The Bird of the Wilderness.....	Edward Horstman, Jr.
A Memory.....	Blair Fairchild
A Rondel of Spring.....	Frank Bibb

Mukle-Fryer Program.

On Sunday evening, March 7, the two English artists, May Mukle, cellist, and Herbert Fryer, pianist, will give their second sonata recital at the Bandbox Theatre, 205 West Fifty-seventh street, New York. The program will be as follows:

Sonata in F.....	Brahms
Cello solo—	
Sonata in A.....	Boccherini
Sussex Mummers' Christmas Carol.....	Arr. by Percy Grainger
Old English Melody.....	Arr. by Herbert Fryer
Sonata in B flat.....	Camille Chevillard

"Do you and your wife live in harmony?"

"I should say so. There's a quartet upstairs and a music teacher across the court."—New York American.

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(Comments Invited.)

Managerial Possibilities.

Judging by the advance news that leaks out of the various managerial strongholds, the concert season of 1915-16 will prove a record breaker in more ways than one.

Those who view managerial affairs not merely from the standpoint of "Two D's" (dollars and dates), but also peep behind the scenes and study the after affects of these tidal waves, such managers and artists are much interested in the solution of the problem that this great influx of artists will necessarily bring about.

In some circles there exists a thick fog of pessimism, so dense indeed that a ray of optimism could not penetrate it had it all the stored up powers of old Sol.

No one with a normal thinker can deny that extraordinary times are coming, more extraordinary than even the present season.

Many members of the artistic stellar system stayed away from the United States, not so much from a matter of choice as from foresight.

The number of these "great stars" who announced their coming at the beginning of the season, and then decided it best to "reduce expenses" by staying home, of themselves form quite an array. Others came and took a chance with all the risks of success and failure. It is safe to say that they reaped a greater harvest of disappointments than of lucre. All of which goes to prove that you can have a suit of clothes made in twenty-four hours, a steak fried in five shakes of a fiddle stick, but you cannot slap together a tour even for the most glittering member of the stellar system.

The managerial sages prophesy a season in which the big fish will eat up the little fish.

With the presence in America of almost every great soloist, it undoubtedly looks as if there would be a grand campaign carried on by stars which will cause many a minor light to flicker lower or be extinguished, at least for the time being.

Readjustment.

There has been a very strong wave of enlightenment spreading over this country in regard to the engaging of artists. The "gold brick" that brought a large price a few seasons ago could not bring enough today to pay for a good publicity campaign.

There is no denying that even if we discard those artists whose art cannot any longer live up to their names (which may have been well earned) we still have a formidable force on hand that will compel our younger artists to run a stiff race for any sort of a place. If the honorariums of artists were as stationary as those of most of the professions and trades, then, indeed, one could use his pencil and brains to some advantage in bringing forth order out of chaos. But where is the manager in the land who will start out on the new path of advertising his artists and say this:

\$200 or \$500
Is the honorarium
of
Mme. X. Y. Z.
Plus R. R. Fare
to any part of the country where I can accept an engagement conveniently.
Manager X.

No, that day still is a part of the unknown. We must look forward to a drop in figures if all these prominent artists are to book tours that will pay for the investment in publicity and managerial effort—not speaking of true artistic value.

Let us be frank: Only a very few of our great artists can afford to withdraw from the ring rather than to drop a peg or two in the financial scale.

On afterthought it would seem as if this abnormal supply, in face of a hardly abnormal demand, will, among other good things, bring about a sane readjustment of values in the market.

During the last few seasons the tendency has been toward extremes in honorariums. Managers found it most difficult to book for figures that ranged between the "little known" good artist and the topnotcher's prize.

During the coming season there is bound to be a certain degree of readjustment in this matter.

Broad Vistas.

The enlivened activities of the upper strata will perforce bring about a stiffer campaign from the folds of our younger artists. As a result many undiscovered fields will be opened up for the hosts to follow. The country

at large and the true cause of music can only be benefited through this influx. The recitals of single artists will become as rare as melody in modern music. The public is bound to get more and better music for its money.

The managers in the concert field undoubtedly will grunt under the unusual pressure, but in the long run they will find that "all's well that ends well," and most of them will save the power they used in grumbling and put it to good service in their ingenuity to create new and greater opportunities for their respective talent.

There is a goodly portion of humor in the petty jealousy that exists among the managerial forces at present in their utterly disorganized state; but few of them realize that with all their jealously guarded secrets they cannot monopolize the fields they have discovered and harvested on.

The quest for variety is bound to throw them out of the saddle sooner or later, and so it happens that Manager X, unconsciously sets the table for his bitterest rival, Manager Y, to feast at during the following season.

The strong publicity campaigns of our greater lights, with many new phases and "hints," will teach our young artists very valuable lessons. They will be forced to face the magnitude and importance of the issue at stake. The publicity side of their career will lose its past significance of being a bugbear, and they will learn to give this matter their most serious consideration.

The fatal ignorance of the tribe on this subject can only be replaced by reasoning through such forceful lessons.

Facts and Illusions.

They will commence to look their task squarely in the face and take inventory of their powers, artistic as well as financial, before plunging haphazard into what usually proves the bottomless pit of an artistic career.

They will measure their means sanely and consider how much money, time and business enterprise it will require ere they can assert their artistic value in a country of 100,000,000 people.

Illusions about the significance of a New York debut and spasmodic publicity campaigns will be dissipated, as they should be. The young artist must realize that building up the business side of his artistic career needs almost as much, yes, in cases, more time, energy and money than the acquiring of his technic that he is using as a means of expressing his art.

The MUSICAL COURIER must lay greater stress on the thorough discussion of this vast and important phase of our musical life. We owe this to the present and coming generations of young artists.

The false illusions about musical careers must be driven out of the minds of the ultra idealistic flock. The musical independence of America is a farce, as every one knows. But why not create the independence of our musical artists?

There are hundreds of young artists in America singing the same tale of woe—how they have been fleeced by this or that manager. Many of them truly have strong ground for complaint, but it may be said in the truest spirit of justice that most of them are merely "quitters." They are sadly ignorant about the most significant phases of the commercial side of their dearly cherished artistic career. They build air castles in the rare atmosphere of illusion and after a few months, or perhaps one season of vain endeavor to dwell therein, find themselves struggling on the cold, hard earth, and eventually die most natural, but wailing, deaths.

There are managerial possibilities and impossibilities. Let the young artist become thoroughly acquainted with these cold facts and save damning the manager, critics and the rest of the imaginary enemies—except himself.

Artists and Manager Cooperating.

Telepathic publicity has not been discovered as yet. At least no concert artist has built a career on it. Such being the case it behooves every man and woman whose bread and butter depend on publicity to a great extent to give this matter a thorough study. Their artistic powers may be used on many occasions in suggesting to the manager novel and artistic methods of advertising. Let the young artist study the psychological effect of the literature his manager is scattering broadcast. Let him have a heart to heart understanding with these armies of little messengers on which so much depends in the long run.

This is an age for the individual in the artist, and it must necessarily assert itself in the publicity campaign as well.

The success of the publicity campaign does not necessarily depend so much on quantity as it does on this understanding and dominating individualistic trait.

The young artist who looks forward to the upbuilding of his musical career with the same determination and

faith in himself as well as his cause as the creator of any other great and difficult work, need store up no extra fears on account of the hosts of more brilliant lights who will flood our concert fields during the coming season, for, after all, the name alone of great artists will accomplish about as much toward assuring them a successful tour as the young artist's art without the preliminary digging and planting of the publicity seed that will turn artistic ability into jingling values.

Will any one please tell us whether the arranging of a new repertoire needs more careful thought than the outlining of the publicity campaign for the coming season.

And if so—WHY?

February 26, 1915.

NEMO.

Schillig-Kotlarsky Recital.

At the Von Ende School of Music, Herwegh von Ende, director, 44 West Eighty-fifth street, New York, the spacious reception rooms were taxed to their utmost to accommodate the many guests assembled to hear the program offered by Otilie Schillig, soprano, and Sergei Kotlarsky, violinist, on Friday evening, February 26. Among those present were noted William Wade Hinshaw and Mrs. Hinshaw, Coenraad von Bos, Minnie Tracey, Blanche Manley and others prominent in the musical world.

Sergei Kotlarsky opened the program with the first movement of the Tchaikowsky concerto with Maximilian Kotlarsky at the piano. One of the best indications that the young boy was giving evidences of unusual talent technically and temperamentally was the marked quiet which pervaded the rooms, and the deep, thoughtful interest with which each listener appeared to be following his playing. The difficult concerto, together with the remaining numbers, was given from memory with the ease and abandon worthy of a more mature musician. "En Bateau" (Debussy), "Sicilienne et Rigaudon" (Francoeur-Kreisler), "Tambourin Chinois" (Kreisler), his second group, disclosed his versatility in representing moods from the dreamily romantic to the more orientally suggestive. The "Faust" fantasy (Wieniawski) concluded his numbers, to which dainty encores were added. Kotlarsky is a pupil of Mr. von Ende.

Otilie Schillig was equally applauded. She is a young, serious singer upon whom one can depend, for her numbers are always enjoyable. Since the writer last heard Miss Schillig there has been a marked improvement in the detail of her work. Her true, full soprano is pliant, sympathetic, clear, and Miss Schillig's coloring, her interpretations in general show musicianship and marked mentality. Her diction in all the languages, Italian, French, German and English was a delight. This attractive young woman is a pupil of Adrienne Remenyi (Mrs. von Ende). She sang "Il mio bel foco" (Marcello), air de Lea "L'Enfant Prodigue" (Debussy) for group one. "J'ai pleuré en rêve" (Hüe), "Lied Maritime" (D'Indy), "La Cloche" and "L'Attente" (Saint-Saëns) comprised group two, and "Hallelujah" (Hummel), "Zur Ruh" (Wolff), "Fruehling" (Dvorák) and "Johannisnacht" (Grieg) completed her scheduled numbers. She too sang entirely from memory.

Harry Gilbert accompanied Miss Schillig, as Alice Shaw was taken suddenly ill early in the evening.

The program as offered was one bound to afford musical enjoyment throughout. Flowers and recalls indicated the pleasure of the large number present.

Maude Klotz and Harry Munro in Recital.

On Friday, February 26, Maude Klotz, soprano, and Harry Munro, baritone, gave a recital at Chickering Hall, New York, assisted by Walter Kiesewetter at the piano. Mr. Munro, who has a deep baritone voice of wide range, sang "The Rose" (Johnson), "The River and the Sea" (Johnson), "Two Grenadiers" (Schumann), the prologue to "Pagliacci." Miss Klotz, whose beautiful soprano voice and charming personality have made her such a general favorite with the music world, sang "Il Bacio" (Arditi), and the popular aria from "Louise."

Miss Klotz and Mr. Munro did some excellent work in the duet, "La ci Daren," from Mozart's "Don Giovanni." A large and appreciative audience listened attentively and applauded each number enthusiastically.

Vera Kaighn Engagements.

Vera Kaighn, soprano of Pittsburgh, sang Clough-Leigher's song cycle, "An April Heart," on February 16, before the Tuesday Musical Club of Pittsburgh. February 18 she gave a concert at East Liverpool, Ohio, and on the day following she appeared with the Dormont (Pa.) Choral Society in a performance of "The Ancient Mariner." She gave a recital at Geneva College, Beaver Falls, Pa., on February 23, demonstrating her worth as a singer of songs which attract and delight the usual concert audience. Miss Kaighn is soloist at one of the leading churches of Pittsburgh, the First Presbyterian.

CHICAGO.

(Continued from page 6)

MACDERMIDS BACK FROM WESTERN TOUR.

Sibyl Sammis MacDermid, soprano and James G. MacDermid, composer-accompanist, have just returned to Chicago from a very successful Western tour. The MacDermids' annual Pacific coast tour brings them always good financial and artistic returns and a huge army of friends, and this season was no exception to the rule.

TINA LERNER SOLOIST WITH ORCHESTRA.

The Chicago Symphony Orchestra presented at its regular weekly concerts on Friday afternoon and Saturday evening, February 26 and 27, under the direction of Frederick Stock, the Schumann overture "Manfred," the scherzo from Dukas' "L'Apprenti Sorcier," and for the first time in Chicago, Hadley's symphony, "North, East, South, West," and accompanied Tina Lerner, the piano soloist of the day, in Chopin's concerto No. 2, F minor, op. 21. Miss Lerner's playing deserves only words of praise; the talented Russian pianist's huge success at the hands of the audience was in every respect justified by her splendid reading, intellectual conception and poetic interpretation of the Polish composer's concerto. The orchestra, as ever, gave a good account of itself under the masterly baton of its conductor.

MENDELSSOHN CLUB CONCERT.

The second concert given by the Chicago Mendelssohn Club at Orchestra Hall last Thursday evening, February 25, with the assistance of Florence Hinkle, soprano, was listened to by an audience which filled the vast hall from pit to dome. Harrison M. Wild, the distinguished conductor of the Mendelssohn Club had arranged an interesting and diversified program, which contained good music and also very poor selections, but every number was sung by the club with that finish and beauty of tone which has placed the Mendelssohn Club among the leading male choral societies in the land.

The program opened with a rousing reading of "Strike the Anvil, Make it Sound," by Alberto Randegger. Next came "Valentine," by Dr. Parker, which was given with beautiful effect, the shadings being especially well taken. The next number entitled "Alexander" and written by Dr. Brewer, is a witty, humorous and jovial song, which, given with verve and good understanding by the Mendelssohnians captivated the audience which asked for a repetition.

Then came the soloist of the evening, Florence Hinkle, who was heard in "Du bist die Ruh'" and "Auf dem Wasser zu singen," by Schubert, both admirably rendered by the soloist, who once more won the hearts of her hearers. Hermann's "Ich hab' mir mein Kindel" also revealed the soprano's wonderful vocal art. Strauss' "Schlagende Herzen" concluded the group. Another selection would have been more appropriate, as this song has little to recommend it and only Miss Hinkle's superb rendition made it worthy of an encore. In addition to this group Miss Hinkle was heard in the solos of the choral work "Omnipotence," by Stevenson and also in the incidental solo in

"Spring Night," by Max Filke. "Omnipotence" (by an English composer, Frederick Stevenson, for the last eleven years a resident of Los Angeles, Cal., and at the present time a resident of Santa Barbara) is dedicated to Harrison M. Wild and the Chicago Mendelssohn Club. It was sung admirably by the chorus and soloists. Miss Hinkle is fortunate in having an organ of such large compass, as in "Omnipotence," the range of her voice was taxed to its capacity, yet she came out of the ordeal with flying colors. The balance of the program was given to works by William Lester, a Chicago composer; William H. Veit, Patty Stair and Frank van der Stucken. Miss Hinkle's other offerings consisted of "Life and Death" by Coleridge-Taylor, Marschal-Loepke's "Under the Lindens," an Old Irish song "I Know My Love" and Ward Stephens' "Summertime."

LEWIS INSTITUTE PAGEANT.

Last Friday evening, February 26, at the Auditorium Theatre, under the direction of George L. Tenney, the Lewis Institute students participated in a pageant. The entertainment was probably the most elaborate undertaking ever produced under the same management and the work of the principals, chorus and orchestra was all that could be desired and reflected great credit not only on the school, but also on the able director of the music department at the institute. Mr. Tenney has many reasons to be proud of his talent; likewise the Lewis Institute is to be congratulated in having at the head of its music department such an able musician.

CHICAGO ARTISTS' ASSOCIATION.

The Chicago Artists' Association held a reception for the juniors at the Art Institute, clubroom 2, from two-thirty until five o'clock, Saturday afternoon, February 27. There was a program consisting of piano, violin and vocal numbers given by members of the junior club.

NOTES.

The second concert of the Society of American Musicians will take place on Friday evening, March 5, at Fullerton Hall, Art Institute. The soloists will be Carol Robinson, pianist, and Preston Phillips, baritone.

At the sixteenth concert of the third season of the Sinai Orchestra, on Sunday evening, February 28, at Sinai Temple, Arthur Dunham will direct a very interesting program, besides playing an organ solo. The soloist of the evening will be Leonora Allen, soprano, who will sing an aria from "Freischütz" and a group of songs.

The American Conservatory of Music gave a recital by advanced pupils of Victor Garwood and Karleton Hackett at Kimball Hall on Saturday afternoon, February 27. The next recital, which will take place on Saturday, March 6, will bring forth Louise Hattstaedt-Winter, soprano.

Mae Doelling, pianist; Rene S. Lund, baritone, and Alice R. Deal, accompanist, will give a joint recital at the Fine Arts Theatre on Sunday, March 7.

The Chicago Musical College gave a special matinee at the Blackstone Theatre on Thursday afternoon, February 25, introducing students of the school of opera in "Travi-

ata," "Butterfly" and "Samson and Delilah." The performance was a credit to the school.

The third sonata evening given by Alexander Sébald, violinist, and Henriot Levy, pianist, will take place at the Little Theatre on Monday, March 1.

Miller and Van der Veer Suit Schenectady.

The "Inflammatus," which is one of the most striking things in this Dvorák setting ("Stabat Mater"), was effectively sung by Nevada van der Veer, the contralto soloist, and in other parts as well her beautiful voice was greatly enjoyed. . . . Reed Miller, the tenor, is well suited in his style to the work which fell to him and was particularly effective in the sixth number, which is for tenor and chorus. His delivery is excellent and his voice is of remarkable flexibility.—Schenectady Gazette.

Mme. van der Veer has a fine contralto voice of rare and beautiful quality and ample force. Her singing is fervent and beautiful. Her "Inflammatus et accensus" evinced a true worshipful feeling and brought the audience in deep reverence for the final number. . . . Mr. Miller has been praised in these columns without stint on former occasions, but never before sang here with more feeling and tenderness. His "Fac me tecum pie flere" was most fittingly rendered. His voice is of the rare tenor quality which in solo or ensemble is such as the composer would select were he living and directing his own composition.—Schenectady Union-Star.

(Advertisement.)

Another Success for Nina Morgana.

Nina Morgana, the young coloratura soprano, achieved another success at the last concert of the Rubinstein Club given in the ballroom of the Waldorf-Astoria Hotel, New York. She sang with great skill and beauty of voice the aria from "Sonnambula," the waltz from Gounod's "Mireille" and Braza's "Serenade"; she was accompanied in the last selection with harp and violin. The success was enthusiastic. Miss Morgana left New York later for a three weeks' tournee with Mr. Chapman in Maine, where she aroused additional enthusiasm at the last festival.

Miss Morgana has a few dates still remaining open. For particulars, address Aeolian Hall, 33 West Forty-second street, suite 1626-27, New York city.

Mme. de Courcy Busy.

Florence de Courcy, formerly of the Boston Opera Company, has been booked for several important engagements for the coming week. On Sunday night, February 28, she was the soloist with Nahan Franko's Orchestra at the Hotel Plaza, New York. On the same afternoon, she also sang French songs in costume at a large private reception. On Tuesday, March 2, she was the soloist at the Tuesday Salon at Sherry's, singing several French arias and groups of English and German songs. A week ago last Tuesday, Mme. de Courcy pleased her audience greatly when she appeared at Chickering Hall in a program of old French songs.

A Joint Recital.

Aeolian Hall, New York, held a good sized audience on Saturday afternoon, February 27, when Harold Bauer, pianist, and Pablo Casals, cellist, gave another of their joint recitals, playing together Brahms' E minor sonata and Rubinstein's D major sonata, while the pianist delivered as a solo Schumann's "Fantasietücke," and the cellist Locatelli's sonata in D major. The ensemble work of the artists revealed its now familiar features and received warm approbation from the audience, which applauded also the individual efforts of Messrs. Bauer and Casals.

Birthday Souvenir.

February 1854-1915.

All thro' the night the stars glimmered like
Dewdrops on the woodland sprays at dawn;
On wings the gentle winds like songs of joy,
Lulled all the life of night to sleep, to greet the
Purpling rays of morn, the new born day, with
Hours of golden light and warmth sublime. Ah!

Music of the waking birds did sound the

Foresters glad welcome, the new born son
On mother's breast so sweetly nestled there. All
Earth harmoniously arrayed, did blend. The
Rock-like walls of snow, melting, came laughing as a
Streamlet adown the hillsides and the plains,
Touching here and there, only to break into songs of
Early spring, gurgling along the pebbled way, till
Roaring cataract took up the gladness of all.

JOHN PROCTOR MILLS.

Quint—"So you've written a new song for soprano voice. What's it called?"

Quaver—"Would That I Were Young Again,"

Quint—"Great Scott! You'll never get any woman to sing that."—Boston Transcript.

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Eva Gauthier, who has been called Canada's leading singer, also offers more conventional recital numbers.

Eva Gauthier will be in North America for a year.

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AEOLIAN HALL, N. Y. City

Three Hein and Fraemcke Recitals.

The New York College of Music and the New York German Conservatory of Music, Carl Hein and August Fraemcke, directors, have within ten days past given three students' recitals of altogether unusual artistic importance. Eleven advanced pupils were associated in the recital of February 19, piano, violin, cello and voice being represented in very adequate fashion. Emma Hoffman pianist, played the fourth Hungarian rhapsodie, with its difficult octave-finale; Edna Hess, violinist, De Beriot's brilliant "Scene de Ballet"; and Mimi Beyenberg, soprano, sang the aria from "Der Freischütz." These three young artists probably represented the apex of achievement of this affair. Others concerned in the program were Mabel Marks, Harriet D. Walker, Irma M. Dalrymple, Elso Rassman, Tillie Zimble, James Bowe and Katherine Koplowith.

February 25 the junior students of the College of Music collaborated in an interesting recital, the piano and violin departments being represented. The youngest player was Eleanor Ducklauer, aged five and one-half years; the oldest, Julian Mantell, aged twelve years. All the numbers of the program were exceptionally well played, and the recital was very much enjoyed by the proud relatives and friends of the performers. Worthy of special mention are Alice Degenhardt, Reba Mantell, Isabelle Tropp, Howard McGuire, Julian Mantell, Harold Goodfriend, Margaret Cahn, Elisa Freedman, Miriam D. Waller, Olga Gutman, Leah London, Henry Bultman, Bella Sadin and Matilda Faist also appeared with credit. Madeline Giller, of the advanced class, played a number by request. February 26 the German Conservatory of Music gave a program in which thirteen advanced students appeared, representing piano, violin and voice. Of these Emma E. Hoffman, pianist; Gerald Reidy, violinist, and Ernestine M. Klein, vocalist, appeared in the most difficult numbers. They each deserve separate mention for their good work, giving interpretation to music by Wagner-Brassin, Saint-Saëns and Bruch. There was most unusual playing and singing in all of this program, the remaining participants being Lillian Fischer, Ogden Marsh, Lillian Goldstein, Mimi Beyenberg, Reinhold F. Schwinzer, S. Bischoff, Carl W. Heinrich, Christine C. I. Oehler and Lulu Mueller.

It is announced that Kurth Rasquin, baritone, from the Bremen, Germany, City Opera House, has been engaged as instructor of voice in the German Conservatory. He sang several operatic numbers by request, at the close of the program of February 26, with sonorous voice and eminently satisfactory style.

Ornstein's Third Bandbox Recital.

Leo Ornstein gave his third piano recital at the Bandbox Theatre, New York, on February 28, before a distinguished audience of lovers of the ultra modern in art, among whom were many notables. The little auditorium was nearly filled to its capacity.

Mr. Ornstein's program upon this occasion was as interesting as at his two previous recitals. It included works by Scriabine, Ravel, Albeniz, Debussy and Ornstein. Of these the most futuristic are the Ornstein compositions, which go beyond the understanding of most of us. They entirely defy analysis by ordinary musical standards except rhythmically, in which respect they are marvels of in-

genuity. But although these works defy analysis and are certainly difficult or impossible to understand, they are full of interest. They express something which has never before been expressed by music, sentiments allied to the ugly, weird, grotesque, rather than to beauty. The only quarrel one would have with Ornstein is in his choice of titles. The two pieces with which this program closed—"Dancing Shadow" and "Shadow in Pursuit"—are both misnamed. Neither of them suggest anything in the nature of a shadow. It may be added, however, that, if the titles of Ornstein's pieces are too mild for their musical content, the titles of nine-tenths of the descriptive pieces published in the last hundred years or so have been too strong. The various "dances macabres," "dwarf dances" and "dances of the gnomes," pieces referring to witches, to evil spirits, denizens of the infernal regions, destruction, death and damnation, which have appeared from masters great and small in days gone by, were all of them altogether too mild for their titles. Such titles as these should be adopted by Ornstein. They express what his music expresses.

As to the works of other composers on this program, the Scriabine sonata, op. 23, is a remarkably fine work, and Albeniz's "El Albaicin" (why is not the title translated?) is also full of interest. But best of all is Maurice Ravel's "Gaspard de la Nuit," a composition of great musical value, wonderfully well constructed and full of charm. Ornstein is a master pianist who possesses all of the requirements of the virtuoso. His tone is large and full, his pedal work excellent, and his interpretations impressive.

Intercollegiate Glee Club Meet.

Glee clubs of Columbia, Pennsylvania, Dartmouth and Harvard, met in annual competitive singing at Carnegie Hall, New York, Saturday evening, February 27.

The program was as follows: Organ prelude (Karg-Elert), toccata (Boellman), Dr. A. T. Davidson; medley of negro songs, arranged by Bagnell, Columbia; sextet and round ("Robin Hood"), De Koven, Pennsylvania; "Mammy's Lullaby," Spross, Dartmouth; serenade, Haydn, Harvard; violin, "Parsifal" paraphrase, Wagner-Wilhelmj, C. E. Griffith, Jr., Dartmouth; "The Long Day Closes," Sullivan, Pennsylvania; "Ave Maria," Da Vittoria, Harvard; "Come Where My Love Lies Dreaming," Foster, Columbia; "Swords Out for Charlie," Bullard, Dartmouth; "My Cousin Caruso," A. F. Pickernell and J. R. O. Perkins; "Drinking Medley," arranged by Bagnell, Columbia; "Winter Song," Bullard, Dartmouth; medley of Pennsylvania songs, Pennsylvania; football songs, Harvard; "The Laughing Song," Ebt; "Ring and the Rose," folksong. "The Crusaders," MacDowell, University Glee Club, Arthur Woodruff, director; award of prizes; "Stein Song," Bullard, by the combined clubs.

A marked improvement in style, choice of selections and general musical delivery over the program of last year was noted.

Dartmouth won the baton prize and Columbia gained honorable mention.

The handsome silver cup presented by the University Glee Club is to be permanently in the possession of that club which shall win first prize three times successively.

C. E. Griffith, Jr., of Dartmouth, should be mentioned particularly for the excellence of his violin number.

Amato with Philharmonic.

Beethoven's "Eroica" had a majestic and lovely reading at the Thursday and Friday (February 25 and 26) concerts of the Philharmonic Society at Carnegie Hall. The details of the performance were admirable in themselves, but their main effect was brought about by the skill with which the conductor welded them into a unified whole. Tradition and individuality were blended agreeably in the interpretation. Reger's "Ballet suite" and Smetana's "The Moldau," lively and entertaining compositions, furnished the rest of the orchestral selections and gave unstinted pleasure.

Pasquale Amato, the soloist, sang the monologue from Wagner's "Flying Dutchman," Tell's address to his son (from "William Tell") and Rossini's "La Danza," a short number. The baritone was in excellent voice and poured forth his tonal resources lavishly and yet with musical taste. His verve acted infectiously and he roused the audience to exceptional enthusiasm. His style, diction, and conception in the Wagner number made one regret that Amato is not a regular participant in the German operas at the Metropolitan. His "Parsifal" appearance as Amfortas is remembered with gratitude by local Wagner devotees.

Hinshaw Sings at Lenten Musicales.

The first of a series of Lenten Morning Musicales was given at the residence of Mrs. William M. Ivins, 145 West Fifty-eighth street, New York, on Wednesday morning, February 24, Carolyn Beebe, pianist, and William Hinshaw, baritone, furnishing the program. Mr. Hinshaw in a group of Handel and Mozart numbers, with a concluding old Italian buffo aria from the unfamiliar opera, "Columella," of Fioravanti, displayed his finished art and resourceful vocalism to fine advantage.

In a later German group, which included songs of Schumann, Strauss and Hermann, Mr. Hinshaw's excellent gift as interpreter of the Lied was manifest. A spirited and captivating rendition of the "Toreador Song," from "Carmen," which was to close the big baritone's share of the program, resulted in the enthusiasm that refuses to be satisfied without at least one encore.

Philadelphia Will Hear Percy Hemus.

Percy Hemus, "the greatest exponent of American songs," as he has been called, will give the second recital of his spring tour at Witherspoon Hall, Philadelphia, March 15, with his accompanist, Gladys Craven, under the auspices of the University Extension Society. Judging from the number of American programs announced, Mr. Hemus has seen the fruits of his propaganda for "all-American" programs. He is the first to establish an annual all-American recital in New York.

The announcement sent out by the University Extension Society quotes Percy Hemus as saying: "We need not be ashamed of our mother tongue. Millions of our citizens speak but one language; they are entitled to honest art, which means understandable art, and they can only know the real art of song in a language they understand. A musical nation cannot be developed by merely imitating foreign art. We must create."



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Roeder Conducts Concert—Dickinson's Fourth Organ Recital—American Academy Performances—Patterson Musicales—The Two Nichols Tour—Reppert Concerts—Warford Musicales—Dambmann Pupils Sing—Thursby Reception—Mary Helen Brown's Compositions—Samoiloff Sings—Notes.

In addition to his extensive piano teaching, Carl M. Roeder directs the music in the Alexander Avenue Baptist Church, and the annual choir concert, given February 24, was in every respect a notable occasion. The chorus of forty voices was highly effective in numbers by Fanning, Sullivan, and especially in the "Inflammatus" from Rossini's "Stabat Mater." In this number Grace Davis Northrup sang the solo part stirringly. Her lovely voice and finished art were further displayed in a group of songs, and in the trio from "Faust," with R. Norman Jolliffe, baritone, and De Los Becker, tenor. Both men were

also heard in delightful solos, as was Elias Bronstein, cellist. The pianist was Ida Gordon, a Roeder pupil, whose astonishingly brilliant playing took the audience by storm. This young lady has pianistic attainments of a rare order, which were strikingly set forth in solo numbers by D'Albert, Chopin, and the Liszt "Hungarian Fantasia," with Mr. Roeder at the second piano.

The entire affair reflected great credit on Mr. Roeder, as manager of the concert, director of the chorus, and teacher of the pianist, Miss Gordon.

DICKINSON ORGAN LECTURE-RECITALS.

Clarence Dickinson's historical organ lecture-recitals continued February 23, the subject being "Transcriptions." Mr. Dickinson began with a brief talk, then played one of the early transcriptions for organ of a choral number, by Pierre Attaignant. In this number by the famous Sixteenth Century writer, the flats were indicated (as they still are) by a small B, a sign which was adopted because B was the first note in the scale to be flattened; the sharps were marked by a dot under the note, a sign which gave place to our present "sharp" sign (the double cross of St. Andrew), adopted from the music writing of the Greeks, who used the single cross of St. Andrew to indicate the rise of a quarter tone, and the double cross to indicate the rise of half a tone, which is what we today understand by a sharped note.

Passing to the Bach transcription of a Vivaldi violin concerto, the lecturer gave a picture of the Ducal Court at Weimar during the years in which Duke Johann Ernst was guest there. He was the young Duke who died at the age of eighteen, and who had such a passion for music that during his last long illness Walther frequently sat up with him all night making music and teaching him composition. Bach cancelled many engagements to play for him. The music of the famous Venetian violinist, Vivaldi, was greatly liked by the Duke, so that, in order to make it available for more than one instrument, Bach transcribed sixteen of his concertos for clavier, three for organ, and one a second time for organ. The lilt in this number was so charming and its rhythms so natural that it brought much pleasure.

Then came the brilliant Liszt transcription of the Bach "Prelude and Fugue," a number written originally for orchestra and chorus in the cantata "Ich hatte viel Bekümmernis"; and the Saint-Saëns transcription of Liszt's "St. Francis of Assisi Preaching to the Birds," in which the bird notes came out most attractively, in contrast with the dignified tones of the "sermon." Two well known transcriptions concluded the first half of the program, Liszt's arrangement for organ of the "Pilgrims' Chorus," and that for harp of the "Preislied," by the famous harpist and composer, Oberthür, and excellently played by Mme. Regis-Rossini.

The second half of the program was devoted to Russian music, with six composers represented, and closed with what Mr. Dickinson called "the most transcribed number in all music,"—the "Largo" from Handel's "Xerxes."

Louise MacMahan, whose limpid purity of voice was a delight, sang a lullaby by Gretchaninof, the "Chanson Indoue," by Rimsky-Korsakof, and, with violin, harp and organ, the Bach-Gounod "Ave Maria."

Maurice Milcke played Kreisler's transcription for violin of Couperin's "Chanson Louis XIII" and "Pavane," with much beauty of tone, and with fine feeling for their delicate loveliness.

AMERICAN ACADEMY PERFORMANCES.

The fourth performance of the thirty-first year of the American Academy of Dramatic Art took place at the Empire Theatre, February 25, with the usual large and interested audience in attendance. Two comedies were performed. The first, "Pistols for Two," brought Watson White and Wallace Todd forward, showing them both to be excellent young actors. Laura Iverson is always a pleasure to see, hear and observe. The first performance of "The Lie Beautiful," by Maxwell Parry, had seven parts,

the leading one taken by Saxon Kling, who was extremely clever. Edmund d'Orsay shows marked improvement, and did his best work of the season. The remaining members of the casts of both plays acted remarkably well, and appreciative applause punctuated the most effective scenes.

PATTERSON MUSICALS.

An invitation recital, at the Misses Patterson's home, for music and art students, had for the singer Geraldine Holland, soprano, who contributed various effective songs. Professor Henderson gave a talk on "Natural Interpretation and Gesture."

The musical tea of February 19 had as performers Elizabeth Topping and two pupils of Miss Patterson, namely, Geraldine Holland and Estelle Leask. Louise Brock was the accompanist, in which capacity she was very satisfactory.

March 2 a vocal recital was given by Mrs. Arthur L. Drew. March 4 a combined piano and vocal recital will be given by the pupils of Misses Topping and Patterson.

THE TWO NICHOLS TOUR.

The spring tour of John W. Nichols, oratorio and concert tenor, and of Mrs. Nichols, solo pianist and accompanist, promises well for these able artists. It will begin the first week of April and extend to the middle of May, covering the New England, middle, and parts of the Southern States.

Mr. Nichols filled his second engagement in Jamestown, N. Y., for the Oratorio Society, recently, singing the tenor part in Handel's "Messiah," for which his voice is ably fitted. In speaking of Mr. Nichols, local papers said:

John W. Nichols gave a splendid reading of the tenor solos. He has a beautiful lyric tenor voice, trained evidently according to the French method, vibrant, and of good carrying quality. Good enunciation and execution, clear vocal utterance and splendid style, made him a great success. His work was well done.—Morning Journal.

Mr. Nichols is well known to many Jamestowners, through his appearance at Chautauqua three years ago. His work of last evening was masterly in all his numbers.—Morning Post.

REPERT CONCERTS.

H. H. Reppert, director of the Lenox Academy of Music, arranged concerts at headquarters February 13 and February 14, in which he played violin solos, Elsie Lawson played piano solos and several advanced pupils took part.

February 24 the program at Central Baptist Church had on it the following artists: Baroness Olga von Tuerk Rohn, Elsie Lawson, H. H. Reppert, Fred Wezel and A. Avisato. Mr. Reppert, not entirely recovered from a recent accident, was down for two violin solos and the other participants collaborated in a program of ten numbers. Louise Brock was the efficient accompanist.

WARFORD MUSICALS.

At Hotel Martha Washington February 25, Edna Wolvertson, soprano; Edna Johnson Peard, contralto, and Carl Rupprecht, baritone, took part in an evening of songs by American composers. The composers represented on this interesting program were Mary Helen Brown, Cadman, MacDermid, Kramer, W. R. Cox, La Forge, Thurlow Lieurance, Ware, Gilbert, Burleigh, Warford, Chadwick, Rogers, and M. W. Daniels. Of the composers represented in the foregoing, it is safe to say the songs of Cadman, MacDermid, Ware, Gilbert, La Forge and Warford made the best impression. The two songs by Warford were "Waiting" (Japanese Sword Song) and "The Tide of Life." These are original and effective songs, still in manuscript, and have been heard on various occasions this season.

DAMBANN PUPILS SING.

Rosalynde Snedeker was soloist at the Washington's Birthday celebration at the Jumel Mansion, February 22. She sang "My Own United States" by Edwards with harp accompaniment, and her voice was beautiful and sympathetic. Prominent in this celebration was Mrs. Simon Baruch.

February 11 Elizabeth Schuster was again heard at the Rev. Dr. Weil's church in West 71st street. Her beautiful singing and taking personality was recognized by an appreciative audience, which showed real pleasure in her work. Angelena Cappellano, soprano, sang at the funeral services of Johanna Thieme, who, dying at the age of eighty-eight years, left behind many mourning descendants, among them Hermann G. Friedmann, husband of Mme. Dambmann. Miss Cappellano sang "Abide with Me" and "Nearer, My God to Thee." Edwina Davis played the organ accompaniments.

THURSBY MUSICAL RECEPTION.

One of the delightful affairs of last week was the eighth Friday musical reception in the series given for a score of years past by Emma Thursby. The guests of honor were Melanie Kurt, of the Metropolitan Opera Company, and Mr. and Mrs. Ossip Gabrilowitsch.

A feature of the afternoon was the appearance of Quincy Mattox, a twelve year old violinist, who surprised his hearers by his skill and understanding. He played "Hejre Kati" (Hubay), "Romance" (Wieniawski) and "A Wild Rose" (MacDowell). The other artists who contributed

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.
*HANS TÄNGLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTHAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARQUETTA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARET MATZENHAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.

HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.

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The names marked * are those of pupils of Mme. Emerich.

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to the program were Mrs. Emery, who delighted her hearers with "I'm Not as Other Lassies Are" and "Sylvain" (Sinding); Margaret Ashmead-Mitchell, who was heard in three Scotch songs in costume, "My Heart Is Sair for Somebody," "Robin Adair," and "Maid of Dundee"; Jan Munkacsy, violinist, who played "La Ronde des Lutins" (Bazzini); Mme. Schaeffer-Bettinetti, who sang "Herbst" (Eugene Heile) and most delightfully "Star Tracks," by Fay Foster; and Lillian Schein Kinan, cellist, who played two numbers. Among prominent guests were: John Eyre Sloane, Mrs. Robert G. Ingersoll, Marie Mattfeld, Mr. and Mrs. P. Farrell, Mr. and Mrs. Lewis L. Delafield, Mrs. Arthur F. MacArthur, Mrs. Henry Gaylord Elliott, Mrs. James Mirtz, Mrs. John E. Sloane, Mrs. T. O'Connor Sloane, Mrs. Clinton P. Farrell, Mr. and Mrs. Adolph Obrig, Mr. and Mrs. John E. Dietz, Mrs. Harold Cortis, Mme. Sapio (nee Clementine De Vere), Romualdo Sapio, Mrs. Wm. R. Bonsall, Mrs. Samuel B. Duryea, Dr. Chas. M. Probasco, Mr. Van Brunt Pearce, Mr. and Mrs. Alex. W. Drake, Henry W. Shoemaker, Mr. and Mrs. Alfred B. Mason, Mrs. H. F. James, Mrs. J. R. Steers, Mrs. Chas. Lamb, Mrs. H. C. Place, Harry Birdsall, Mrs. C. Louise Dunning, Mrs. William Gaynor, Mrs. Lewis Delafield, Mr. and Mrs. Hunsicker, Mrs. Rumsey Moscius, Isabel Hapgood.

MARY HELEN BROWN'S COMPOSITIONS.

Eighteen songs, composed by Mary Helen Brown, were sung by Mr. and Mrs. Frederick Gunther, February 24, at the Wanamaker Auditorium. The handsome hall, decorated with United States flags, the Boy Scout ushers, and the large and interested audience gave a festive aid to this affair. Mrs. Brown has undoubted talent for composition, and that she is able to write in widely divergent moods is evidenced by her "Spring Greeting," a jubilant soprano song, and "The Drink of Life," a dramatic baritone solo. Three duets concluded the afternoon, and the composer, who was at the piano, must have been gratified with the expressed appreciation of her hearers. Lucien G. Chaffin played three organ compositions of graceful content.

Among the artists who are singing Miss Brown's songs are Caruso, Florence Mulford, Orville Harrold, Sophie Braslau, Percy Hemus, Charlotte Lund, Dan Beddoe and others.

Compositions by Gena Branscombe are to be performed on March 6. Alexander Russell, concert director, places the following appropriate note over these programs: "I Hear America Singing"—Walt Whitman.

SAMOILOFF SINGS.

Lazar S. Samoiloff, the Russian baritone and teacher of singing, delighted a large audience with vocal numbers at the last meeting of the Theatre Club, held at Hotel Astor, February 23. Some six hundred women were in the audience, who warmly applauded Mr. Samoiloff's singing. He has a large and expressive baritone voice of excellent quality, used most effectively in his singing of the prologue to "Pagliacci." He was obliged to sing two English songs as encores.

NOTES.

Rudolf Bauerkeller, head of the violin department of a Saratoga educational institution, gave a violin recital in a private residence of New York, February 28. He played the following selections: Concerto, Mendelssohn; sonata, Tartini; adagio and perpetuum mobile, Franz Ries; poem, Fibich; "Meditation" ("Thais"), Massenet; air on the G string, Bach; and "L'Abeille," Schubert. Karl Theodore Saul was pianist and accompanist of the occasion.

The Theatre Assembly, Mrs. J. Christopher Marks, president, has had several notable meetings recently, at which music performed an important part. The affairs, held in the Hotel Astor, have had as soloists Umberto Sorrentino, Harry Burleigh, Peggy Wood, Thomas Chalmers, Grace Elliott and Gaetano Manno. Mrs. Julien Edwards is chairman of music of this flourishing society. The efficient accompanist, whose name one find on many programs in New York and vicinity, is Harry M. Gilbert.

Louise Cummings, soprano, has issued an attractive circular with English and German press notices, chiefly from New York papers. January 9, 1915, she was very successful in singing at the German Liederkranz.

Mrs. Lawrence Sterner, accompanist and coach, comes to New York with high recommendations from prominent musical personages of England. She is at Hotel Dresden, 149 West Forty-fourth street.

Max Reger conducted at a concert not long ago in Wiesbaden.

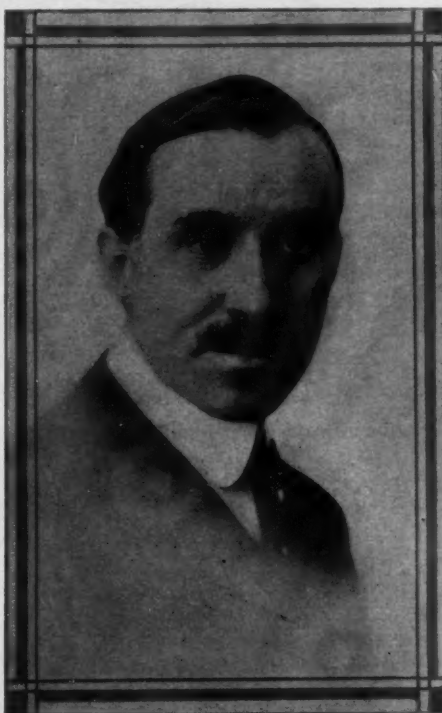
An Example of Prevailing Opinion.

As editorially commented upon in last week's issue of the MUSICAL COURIER, the art of duet singing which was recently revived by Christine Miller and George Hamlin in a joint recital in Aeolian Hall, New York, should be more of a feature in the concert world than it has been of



CHRISTINE MILLER.

late years. When two such representative artists unite in a recital program the result is sure to be worthy of especial comment, and the press of the metropolis was enthusiastic in its praise. As a sample, Richard Aldrich's



GEORGE HAMLIN.

review in the New York Times of February 17, the day following the concert, is herewith quoted:

"Something out of the ordinary in the way of song recitals was offered by Christine Miller and George Hamlin in a concert which they gave together yesterday in Aeolian Hall. Besides the selection of solo songs, which each offered, a considerable part of their program consisted of

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duets. The public performance of vocal duets is so uncommon as this time as to offer in itself almost a new experience.

"Several of the duets were in themselves beautiful. This may be said of the first of two by Schubert, 'Nur wer die Sehnsucht kennt'; though the verses are a curious choice for setting as a duet, the music conveys their spirit and mood. The other, 'Licht und Liebe,' while it has melodious charm, is less distinguished. There is in Saint-Saëns' duet, 'Le Sur descend sur la Colline,' a certain richness of sound, an ingenuity of treatment that make it highly effective; not quite so much can be said for the first of the two duets, 'Trost' and 'Agnes,' by Robert Kahn. And they sang at the end of the program Brahms' 'So lass uns wandern.'

"Miss Miller's contralto and Mr. Hamlin's tenor voice are a fortunate combination, and the combination is especially fortunate when the voices are controlled by so much musical feeling and intelligence and such a unanimity of sentiment as was shown by the twain. Their performances were truly artistic.

"Miss Miller, who is not well known to New York as a singer of songs, sang a series of German songs by Schumann (whose 'Liebeslied' is quite unfamiliar), Strauss, Mahler and Wolf, to which she added one by Reger. Her richness and power of voice adorned all these songs; and there was a special pleasure to be derived from her artistic phrasing and her exceptionally clear and finished diction. Her later group consisted of songs by Americans—John Alden Carpenter, Horatio Parker, A. Walter Kramer, Sidney Homer and Arthur Whiting.

"Mr. Hamlin, who was one of the first promoters of Strauss' songs in New York, sang a group of five, some of which were among the less familiar, and made it six by adding the now almost too familiar 'Ständchen.' He, too, offered some American songs by H. T. Burleigh, of this city, in manuscript, and Campbell-Tipton, and an Italian song by Gabriele Sibella. Mr. Hamlin's virile and finished art, his seizing of the characteristic spirit of a song, his fine phrasing, his sonorous and finely controlled delivery, were admired as they have often been admired before. . . ."

Arthur Fischer at Carnegie Hall,

Arthur Fischer, the young pianist, who has been touring with Thomas Egan, the Irish tenor, made his reappearance in New York at Carnegie Hall, February 5, and astonished his many friends by the great progress he has made in his art. Always a thorough and painstaking artist, he seems to have required the hard and actual experience of strenuous touring to develop his talents to their present high degree.

The group of Grieg numbers was received with enthusiasm by the large audience, which, however, showed greatest approval of the Hungarian rhapsodie, No. 8, Liszt, which was his closing number.

Fischer's encores and other numbers were well chosen and very well received, and altogether his first Carnegie Hall appearance was an unqualified success.

Theodore Harrison in Philadelphia.

Theodore Harrison, baritone, who scored such a success with the University Glee Club at Carnegie Hall, New York, that he was obliged to give a double encore, recently appeared in Philadelphia in a joint recital with Julia Heinrich. In addition to the two duets which Mr. Harrison sang with Miss Heinrich, "Gondoliera" (Henschel), and "Now Thou Art My Own" (Hildach), he sang two groups of songs and the aria, "Vision Fugitive," by Massenet. Mr. Harrison's thorough musicianship and careful interpretations make him a singer who is popular with his public.

Alice Sovereign's Recital.

Alice Sovereign, American contralto, who is well known in Germany both as an operatic and concert singer, will be heard in a song recital in Aeolian Hall, New York, on Thursday afternoon, March 4.

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A Sterner List.

Ralfe Leech Sterner, head of the New York School of Music and Arts, and principal instructor of voice at this institution, has compiled a list of his personal pupils, past and present, which includes singers prominent in all spheres of the vocal art. It follows:

List of Prominent Singers and Teachers Studying the Method of Voice Culture Taught by Ralfe Leech Sterner,

Director of the Vocal Department of the
New York School of Music and Arts.

OPERA, CONCERT, ORATORIO AND CHURCH SINGERS.
C. Luna, Italian dramatic tenor, grand opera, Milan and Naples.

Alma Dwinell, winner of the \$5,000 prize for the girl with the sweetest voice in America.

Mme. Bethune Crigar, prima donna of the Royal Carl Rosa Opera Company and Imperial Scots Concert Company of London.

Edward J. Flanagan, tenor, church (formerly soloist at Broadway Tabernacle) and concert singer.

Lillian Amend Dove, soprano, vocal teacher and concert singer.

Clare Davis, dramatic soprano, festival, church, recitals, Brooklyn.

Hillel Vichnin, grand opera tenor, St. Petersburg and Berlin.

Florence Gammage, prima donna contralto, English grand opera and oratorio, New York.

Edward von Berggrum, baritone, English grand opera and oratorio, Chicago.

A. Leon Kronfeldt, dramatic tenor, church and concert, recitals, New York.



RALFE LEECH STERNER.

Lou Pearl Pratt, coloratura soprano, church and concert, New York.

Ignatius Lachno, basso-profundo, Russian St. Nicholas Cathedral, New York.

Mme. Wlisha James Franz, mezzo-soprano, French Grand Opera, New Orleans.

Katharine Haines Hulling, coloratura soprano, concert and church singer.

Axel Jorgenson, the celebrated Danish baritone.

Gertrude van Deinsse, mezzo-soprano, Brooklyn; concert singer, soloist, 1914, with Sousa's Band.

Mrs. S. S. Washburn, contralto, formerly of Carleton Opera Company, church, concert, oratorio, New York.

Martin Goudekiet, famous Dutch baritone.

Don Carlos Buell, tenor, New York.

William G. Schwarz, baritone and vocal teacher, Wurtzburg, Germany, and New York.

P. J. Murtagh, great Irish tenor, concert and church, New York City.

Arline Edgerton Felker, coloratura soprano, New York City.

Lillian Sullivan, contralto, soloist, concert and church singer, New York.

Bessie Kintz, gold medal winner at Ursuline Convent, Tiffin, Ohio, soprano.

Martha Zschaebitz, coloratura soprano, vocal teacher and concert and church singer, New York.

Myra B. Olive, dramatic soprano, church, concert and recitals, Birmingham, Ala.

HEADS OF VOCAL DEPARTMENTS.

Prof. W. F. Snoddy, vocal department, Buie's Creek Academy, Buie's Creek, N. C.

Alice H. Graham, vocal department, Union Springs Academy, Union Springs, Ala.

Mrs. Georgie Nunvar, Ruskin Cave Conservatory, Ruskin, Tenn.

Edna M. Graves, vocal and piano teacher, Toccoa, Ga.

Mary L. Nolan, vocal teacher, Chateaugay, N. Y.
Glenn A. Allen, vocal teacher, Athens, Ga.
Annie Turrentine, Greensboro Female College, Greensboro, N. C.

Harry Stott, eminent composer and choir director, Sanford, Me.

Cleah L. Davis, vocal teacher, DeRidder, La.

Alice M. Davis, vocal teacher and concert and church singer, Woodsocket, R. I.

Edna Phillips, vocal teacher at V. S. D. B., Staunton, Va.

S. Gordon Emery, vocal teacher, Lake View, Me.

Gertrude Higgins Wilson, concert, La Junta, Colo.

Charles Arthur Dobson, baritone, vocal teacher at Grove City College, Grove City, Pa.

STUDYING WITH MR. STERNER AT THE PRESENT TIME.

Blanche Kelley, soprano, head of vocal department of Arkansas-Cumberland College, Clarksville, Ark., and assistant to Mr. Sterner at the New York School of Music and Arts.

Rocco Carcione, Italian dramatic tenor of the Milano Opera Company.

Otto J. Hoffman, tenor, Pittsburgh, Pa.

Elizabeth Davenport, Unionville, N. Y., range extends to C above high C.

Rae Henriques Coelho, coloratura soprano, New York City, range extends to C above high C.

Ramee Rivas, coloratura soprano, Schenectady, N. Y., range extends to C above high C.

Frederic Maroc, concert singer, tenor, of Hammond, Ind., and New York.

Orlando Duval Mandarini, Italian dramatic tenor.

Sara Reddy, dramatic soprano, leading churches of Savannah, Ga., and concert singer.

Marguerite Claghorne, dramatic soprano, leading churches, Savannah, Ga.

Myrtle Kenly, vocal teacher and choir director, oratorio and concert singer, DuBois, Pa.

Louise Willis, prima donna, formerly star of "Prince of Pilsen" company and also in a number of operas given by Oscar Hammerstein.

Mrs. E. Weldon Jones, church soloist, Shreveport, La.

Leo M. Coombs, teacher, Leavitt, Alberta, Canada, vocal.

Marguerite Zacharias, coloratura soprano; Florence Brusche, soprano; Estelle Barry, soprano; Belle McKinley, soprano; Olive Dousman, soprano; Marion Budd Walker, baritone; May Kehoe, mezzo-soprano; Ruth Comrie, soprano; Mary Marcus, dramatic soprano; Emma Hamilton, dramatic soprano; Andrew Miljan, tenor; Susan G. White, soprano; May Edwards, soprano; Emma Meyer, soprano; Harriet Gesas, contralto; Clara Clemons, dramatic soprano; Frances Cortright, soprano, and many others.

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CINCINNATI ORCHESTRA POPULAR CONCERT.

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Cincinnati, Ohio, February 24, 1915.

The brightness and gayety of spring were foreshadowed in the program of the popular concert last Sunday in Music Hall. Dr. Ernst Kunwald and the Cincinnati Symphony Orchestra were roundly applauded by an audience that completely filled the hall. Handel's "Largo," of which Cincinnati music lovers never seem to grow tired, and the second Hungarian rhapsody of Liszt's were perhaps the most popular numbers on the program to judge by the amount of applause, and Dr. Kunwald obligingly repeated the "Largo" and part of the rhapsody. The concert opened with the march from Gounod's "Queen of Sheba" beautifully played. Three familiar numbers from Berlioz's "Damnation of Faust" were well received, the brilliant "Rakoczy" march, "Dance of the Will o' the Wisp" and "Dance of the Sylphs." Glinka's overture to "Russian and Ludmilla" and a Strauss waltz, "Wiener Blut" were the other orchestral numbers.

Helen Sebel Nelson, a singer who made her first success as a pianist, being a gold medalist of the College of Music, was the soloist. Her voice is a clear, light soprano and she uses it with much discretion. Her selections were "Ah Fors e Lui" from "Traviata" and "Polonaise" from "Mignon," in which she scored a success and was repeatedly recalled.

CHAMBER MUSIC CONCERT.

A chamber music concert of especial artistic worth was given Tuesday night at the Odeon by Emil Heermann, violinist; Walter Gilewicz, pianist, and Ignace Argiewicz, cellist. The program was one of appealing beauty, embracing the Beethoven B flat trio, the Rubinstein sonata for piano and cello, and the Brahms trio in B major, all of which were given with a perfection of ensemble and scholarly understanding that brought salvos of well merited applause. This concert was one of the regular subscription events of the College of Music, being the tenth of the series.

NOTES.

Romeo Gorno will be the assisting artist at the third and final concert by the College of Music string quartet, at the Odeon, March 9. Signor Gorno will be heard in the performance of the quintet for piano and strings by Dohnanyi. The quartet will also present two movements from a Schumann quartet and one of the later string quartets of Beethoven.

Recitals to be given this week by Walter Vaughan, the young tenor of the College of Music, will include one on Monday night at Zanesville, Ohio. Mr. Vaughan will give a joint recital with Corneille Overstreet, a well known pianist, of Louisville, Ky., and a graduate of the college. Tuesday night he will be the tenor soloist at an oratorio concert at Muskingum College, New Concord, Ohio. The accompanist will be Margaret Hoover, who is very accomplished in this specialty and is also developing her talent at the college.

In a program devoted to the works of Cincinnati composers under the auspices of the Hawthorne Club, two talented students of the College of Music interpreted works of teachers in their own musical alma mater. Mary Gretchen Morris, the young soprano, sang a lullaby by Lino Mattioli and Albino Gorno's "Return." Sig. Gorno's

concert study, "Burlesca" was performed by Emily Gaither, a young pianist.

Emilie Rose Knox, the young Southern violinist who has been doing repertoire work under Signor Tirindelli at the Cincinnati Conservatory of Music for a number of years past, made her professional debut in the Auditorium of Raleigh, N. C., during the current week. Her intelligence, warmth of temperament and brilliant technic stirred her audience and her playing was enthusiastically recognized by both audience and press. Miss Knox returns to the conservatory next week to continue building her repertoire for concert purposes.

The following pupils from the classes of Marcian Thalberg, Frederic Shailer Evans, John Thomas, Carol Perrenot, Mozelle Bennett and Lena Palmer took part in the student recital at the Cincinnati Conservatory of Music yesterday afternoon: Cecil Smith, Mildred Harral, Hilda Gronauer, Alma Reichardt, Miriam Geis, Edward Spangenberg, Nora Burr, Louise Carfunkle, Ruth Pennell and Edward Clarence Mack.

Among the many interesting plans made by the local entertainment committee of the Hardware Convention, which brought many prominent business representatives to the city during the past week, was a concert given at the Hotel Sinton last Tuesday evening. The program was arranged by the Cincinnati Conservatory of Music and prominent talent from the post graduate department participated, presenting a brilliant array of musical ability in a delightfully chosen program. Those taking part were Mozelle Bennett, violinist; Etta Mastin, soprano; Lena Palmer and Myra Reed, pianists, and Chester A. Moffett, baritone.

Owing to conflicting engagements, the date of Marcian Thalberg's piano recital has been changed to Tuesday evening, March 16.

The next Conservatory Orchestra concert under direction of Pier Adolfo Tirindelli will take place Friday evening, March 17.

Bernard Sturm, violinist; Julius Sturm, cellist; Inez Gill, pianist, and Marne Damm, reader, gave a successful concert at Wilmington, Ohio, last Friday night.

Gatty Sellers, organist of the Queen's Hall concerts, London, arrived in Cincinnati, Saturday, to give three recitals under the auspices of the American Guild of Organists.

The Matinee Musicale, which has had a remarkably successful season under the efficient management of its president, Mrs. Adolph Hahn, held its second club concert this season at the Hotel Gibson this morning. A large number of the active members appeared on the program.

JESSIE PARTON TYREE.

Notes from Phillips-Jenkins Studios.

Mrs. Phillips-Jenkins, the vocal teacher of Philadelphia, is having a very busy season, as a partial list of some of her pupils' engagements will show. Last Tuesday she presented before the Philadelphia Music Club, the first scene of Humperdinck's opera, "Hänsel und Gretel," in costume, with Vivienne Segar as Hänsel and Adele Hassan as Gretel. Mary Winslow Johnston accompanied.

In March she will give, in Egyptian Hall, for the Warrmaker anniversary, two performances of the Chinese opera. "The Feast of the Little Lanterns" (in two acts), with Miss Hassan as the princess; Miss Segal, the juggler maid; Effie Marcus, maid to the princess, and Louise Krimmel, the governess, with a chorus of twenty of her pupils.

Miss Segal has been selected to sing Siebel in "Faust" for the Operatic Society, and Miss Hassan will shortly be heard as soloist at a big chorus concert in Chester, Pa. Wassili Leps conducting.

Katherine Martin, contralto, who recently sang in a concert in company with Mme. Lorraine, soprano; W. Sibley Dowdill, baritone; Paul Eno, banjoist and William S. Thunder, pianist, has signed for a tour of forty-five weeks for Y. M. C. A. and Chautauqua concerts through the South and West in company with Florence Lewis, soprano.

Mary Shute, soprano, who made a genuine success recently at a concert in Pottstown, Pa., gave a recital at the Walnut Lane School for Girls, Philadelphia.

Vandalia Hissey, soprano with the Philadelphia Harmonic Quartet, sang before a large audience in Frankford, Pa., a week or so ago. Miss Hissey was heartily encored after both her numbers.

Urlus and Friedberg Appear for Charity.

At the concert to be given under the auspices of Count von Bernstorff and Dr. Constantin Dumba, ambassadors respectively of Germany and Austria, for the benefit of the German and Austro-Hungarian reservists, at Aeolian Hall, New York, Saturday evening, March 6, Jacques Urlus, Metropolitan Opera Company tenor; Carl Friedberg, pianist; Anna von Hemert, reader, assisted by Theodore von Hemert, baritone, will render the following program: "Pagliacci" prologue (Leoncavallo), Theodore von Hemert; "Variations," op. 76, D major, rondo, op. 129, G major (Beethoven), Carl Friedberg; aria from "Creation"

(Haydn), Jacques Urlus; "Deutschland, sei wach!" (Count von Bernstorff), "Soldatentod" (Leonhardi), Anna von Hemert; "Das Erlernen" (Loewe), "Der Wanderer" (Schubert), Theodore von Hemert; "Novellette," "Des Abends" (Schumann), "Two Hungarian Dances" (Brahms), Carl Friedberg; "Frühlingsnacht," "An der Linden," "Murmeldes Lüftchen" (Jensen), Jacques Urlus; "Wir muessen—wir wollen—wir werden siegen!" (Hanns Heinz Ewers), Anna von Hemert.

Middlesex Association Concert.

Assisted by Sidonie Spero, soprano; Regina Hassler-Fox, contralto; William Wheeler, tenor, and the New York Festival Orchestra, conducted by Franz Kaltenborn, the Middlesex Chorus of the Middlesex Musical Association gave the third concert of its first season at the Middlesex Theatre in Middletown, Conn., on Thursday evening, February 11. Under the able conductorship of Karl Pomeroy Harrington the chorus of a hundred voices sang Mendelssohn's "The Ninety-fifth Psalm," "My Bonnie Lass" (Edward German), "The Evening Star" (Coleridge-Taylor), "The Goslings" (Sir Frederick Bridge), "Daybreak" (Eaton Fanning), "The Fairies" (Henry K. Hadley), and the "Spinning Chorus," scene and ballad, from Wagner's "Flying Dutchman," closing the program with a spirited rendering of the "Red Cross" march from "The Banner of St. George," by Edward Elgar. The work was uniformly good and presages much for that which may be accomplished by this body of singers when long experience will have been theirs.

Mme. Spero sang the "Shadow Dance" from "Dinorah" (Meyerbeer), "Hopak" (Moussorgski), and "My Laddie" (W. A. Thayer), displaying a voice of much beauty and power. Mme. Hassler-Fox gave the aria "Oh, mon fils" from "Le Prophete" (Meyerbeer), "Willow, Willow" (Percy Grainger), "I Know" (Charles Gilbert Spross), and "Over the Hills" (Marion Bauer). Mme. Hassler-Fox uses her voice with much musicianly discretion, never forcing it beyond its natural range, which is wide. Particular interest was attached to her singing of the composition by Percy Grainger, this being the second time that this delightful work by the young Australian pianist-composer was heard in this country. William Wheeler sang Bruno Huhn's song cycle, "Love's Triumph," with much success. As Mr. Wheeler was informed of the death of his brother at the rehearsal in the afternoon, this note in regard to Mr. Wheeler's work upon this occasion, written by the president of the association, is appropriate with this article:

"We shall ever be grateful to Mr. Wheeler for his kindness and manly courage in going through his part of the program in order not to disappoint our association."

Lillia Snelling in Concert.

Lillia Snelling, contralto, recently appeared at the First Presbyterian Church, of Poughkeepsie, N. Y., where she sang in "The Word of God," a cantata by Charles Gilbert Spross. The Poughkeepsie Eagle, in commenting upon the affair, spoke of her "rich clear voice of great range" and said that her "work was of the highest order and elicited the most favorable comment on all sides." The Poughkeepsie News-Press said, "Lillia Snelling as contralto proved a general favorite."

Miss Snelling is an artist pupil of Laura E. Morrill, the well known New York teacher of voice.

The leader of the German band outside the old grouch's window held out his hat for some money. "You can't get anything out of me," he cried. "Vell," said the leader, "maybe we can get something more out of the band yet." And they played until the old gentleman gave up.—Morris County Chronicle.

Ellmer Zoller

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NEWS FROM VARIOUS CITIES

Kansas City.

Kansas City, Mo., February 25, 1915.

The appreciation musicale and reception given to Prof. Wm. H. Leib, Monday evening, at the Grand Avenue Temple, was a unique and successful affair. Twenty of the most prominent musicians of the city gave the musical program to a large and enthusiastic audience gathered to pay tribute to a pioneer in musical work here. After more than thirty-five years of constant teaching and singing, Mr. Leib is going to his little farm in the Ozarks to spend the evening of life. Mr. Leib was endowed with an unusual tenor voice of great beauty. In his young days he sang much in Boston and other Eastern cities. Though up in the seventies now, he sang with remarkable strength and beauty two of his successes of former days, "Oh, Loving Heart, Trust On" and "Sweet Genevieve." The pathos and beauty of the singing of these songs left scarcely a dry eye in the house. It seems a good thing to honor our faithful public servants before they are quite insensible either to praise or blame. Mr. Leib takes with him a host of good wishes.

The young business men who make the Schubert Club appeared in the second concert Thursday afternoon. Under the musical guidance of Clarence D. Sears, this club is steadily gaining in volume and quality. Perhaps its greatest achievement was the "Lullaby" by Brahms. The more ambitious and dramatic "Death of Mighty Pan" by Mitterer received a good reading. Maggie Teyte was the assisting soloist.

Another new pianist of unusual gifts has come to Kansas City. Lucile Vogel gave her first recital Monday evening at Morton's Hall. The program consisted of the Chopin E minor concerto, the Cesar Franck quintet and a group of smaller pieces. In the former she was ably accompanied by the Forbes String Quartet. Throughout the program she revealed herself a brilliant and unusual pianist. She is sure to make for herself a large and appreciative public.

Eveline M. Hartley, a former favorite local singer, now of the Kansas State College at Emporia, gave a song recital at the Athenaeum Club rooms last evening. Two years of teaching have in no way impaired a beautiful expressive voice. They have added seriousness and quality to no small degree. "Mon coeur s'ouvre a la voix," from Saint-Saëns' "Samson and Delilah," was the first of a well chosen list of French, German and English songs. Joseph Kitchen, violinist, also of Emporia, added much to the weight of the program by his good playing of the andante and allegro from the

Wieniawski concerto in D minor and the "Rondo Capriccioso" by Saint-Saëns. Many encores were demanded.

The Kansas City Music Teachers' Association has been organized. It will meet on the first Thursday of each month, except during the summer months, and will endeavor to elevate the standard of music in every way.

San Antonio.

San Antonio, Texas, February 25, 1915.

The Metropolitan Opera House Orchestra, Arturo Toscanini conducting, with Hempel, Braslau, Martinelli, Scotti and Amato, as soloists, will appear here in connection with the San Antonio Music Festival, to be held in May. The large chorus, under the direction of H. W. B. Barnes, is doing admirable work, and each meeting brings an increased membership. A membership committee has been formed, with A. M. Fischer as general chairman.

The San Antonio Mozart Society gave its first concert, February 18. The chorus revealed splendid training and gave the numbers in a manner which showed the singers understood their work well. The membership numbers about eighty-five or more. Credit should be given Arthur Claassen, the director. The chorus was obliged to respond several times to encores, "The Two Clocks," by James H. Rogers, being especially pleasing. The soloists were Emmett Rountree, baritone; Robert Kampmann, tenor; Maurice M. Mathews, violinist, with a string orchestra accompanying some of the numbers. Clara Duggan Madison is the accompanist of the society. Mr. Rountree sang three numbers. His beautiful, rich, mellow voice was most pleasing. Robert Kampmann gave two numbers, displaying much temperament and love of his art. Mr. Mathews gave his numbers with true musical ability.

H. W. B. Barnes again is preparing Dubois' "Seven Last Words of Christ," to be given Good Friday night. All of the soloists have not been chosen.

Osage.

Osage, Ia., February 26, 1915.

The musical event of the season so far was the first concert given by the Treble Club of the Seminary, under the direction of Frank Parker, at the Congregational Church last Thursday. The program

was effectively given, the club having as soloists Frances Cedes, soprano, and Florence C. Fennessy, pianist.

Warren Proctor, the young Chicago tenor, gave a song recital at the Sprague Opera House last Thursday. His program included the "Elijah" aria, "If with All Your Hearts," a group of German songs and the Pagliacci "Lament," and he disclosed a beautiful voice, fine enunciation, good style and much interpretative ability. Florence Fennessy furnished excellent accompaniments.

Frank Parker, the director of the music department of the Seminary, presented several of his voice students in recital at the Baptist Church.

The Seminary Treble Clef Club will give a second concert, April 8, when Deems Taylor's "Highwayman" will be presented in the arrangement for three-part women's chorus. Frank Parker, the director, has engaged Marion Green, the Chicago baritone, to sing the solo part.

Grand Rapids.

Grand Rapids, Mich., February 27, 1915.

The Cincinnati Orchestra was heard in Grand Rapids for the first time, February 18, in matinee and evening concert. The audience at both performances indicated every evidence of real appreciation and enjoyment. The afternoon concert was especially for the school children and the attention of the large audience of small people was quite remarkable. The orchestra was in splendid form. Dr. Ernst Kunwald in recognition of the applause, brought the men to their feet to share in the applause.

The Orchestral Association did a wonderful thing for their city in engaging three such attractions in the same course as the Chicago Orchestra Symphony, Kreisler and the Cincinnati Orchestra. Under the energetic work of J. W. Beattie, secretary and treasurer of the association, the musical education and enjoyment created must in a measure compensate the association for the financial loss, which seemed unavoidable this season.

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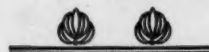
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